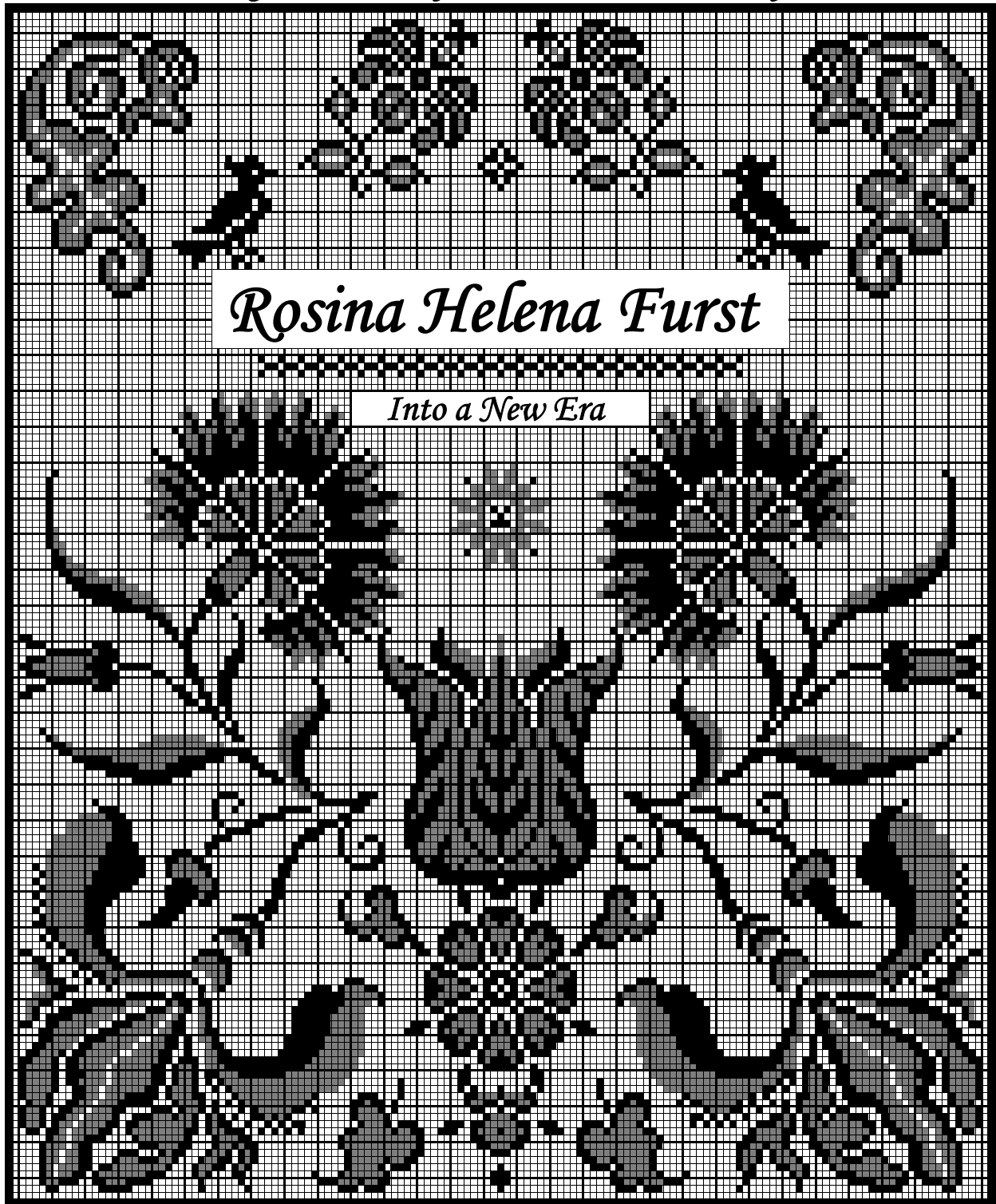


*Charted Embroidery Patterns of the Renaissance*  
*Design Elements of Renaissance Embroidery*



*Helen Hough & Franciska Ruessink*

*James G. Collins & Associates*  
2017

Hough, Helen and Ruessinck, Franciska  
***Rosina Helena Furst: Into a New Era***  
2017

James G. Collins & Associates, Arlington, Texas

Series Title: Design Elements of Renaissance Embroidery

Series Title: Charted Embroidery Patterns of the Renaissance

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HH - Family and good friends.

FR - For my husband and mother.

If you believe that this publication has some value to you, please consider donating what you think is a reasonable sum to some worthy purpose; even a tiny amount may make a difference somewhere. Some donations may also be tax deductible.

I suggest the following organizations:

The *Antique Pattern Library* project is an excellent opportunity to support access to publications similar to this one. This service provides scans of craft pattern publications that are in the public domain and those where the author(s) provided permission for such posting. Many are edited for modern craftworkers and their technologies. <http://www.antiquepatternlibrary.org/index.htm>

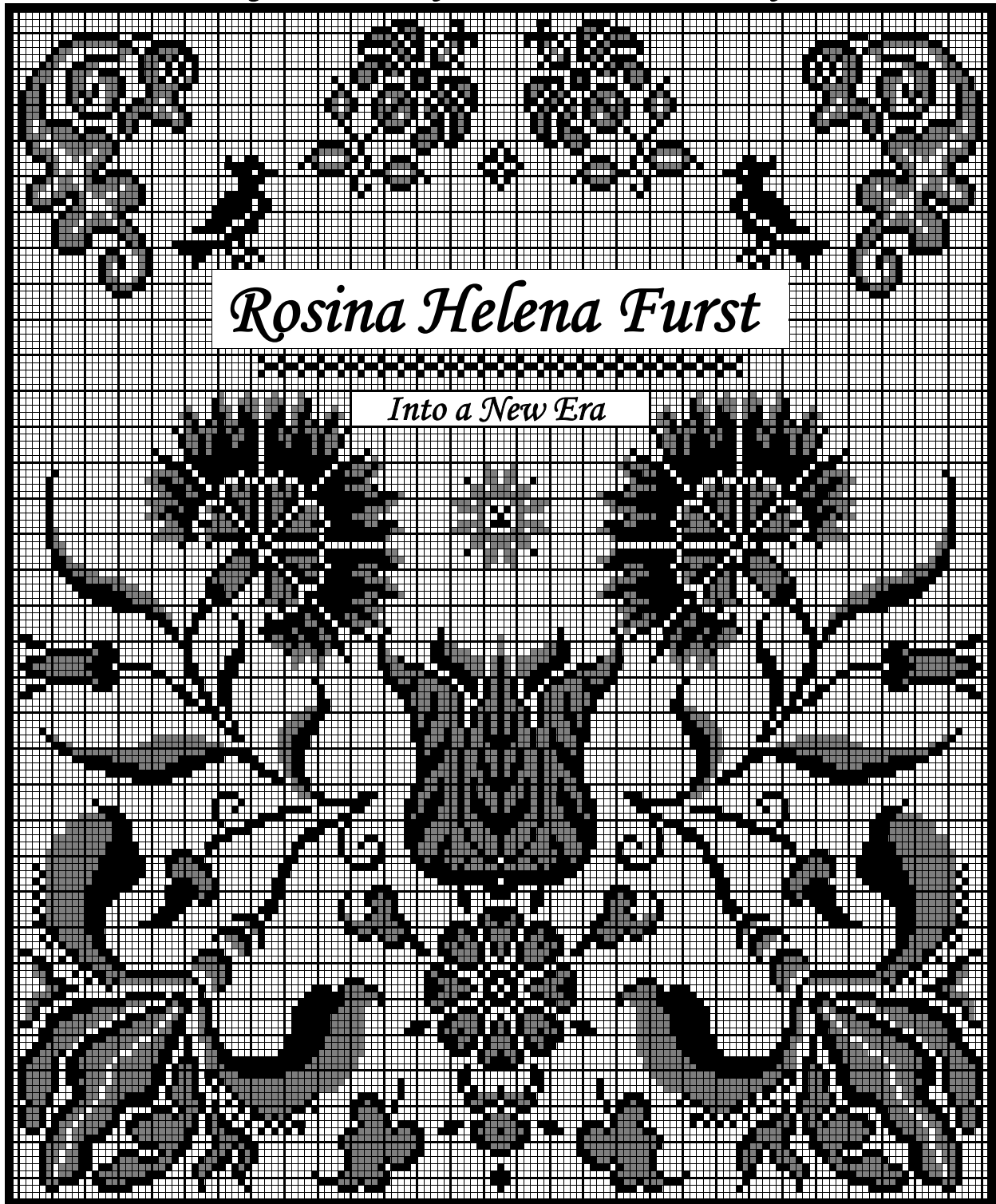
*Good Shepard Services* in New York City provides supports to vulnerable children and families. As an organization that grew out of the mission of a religious order, it seems an appropriate reflection of the various uses of needlework books during the Renaissance. <https://goodshepherds.org/>

Donations to your local library or a community college scholarship fund are valuable local investments.

Consider also Archive.org as it helps makes the CEPR resources available.

I would be surprised if any organization returns even a nominal donation. -HH

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# Rosina Helena Furst: Into a New Era

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Fürst is particularly noted for her abundant floral designs across all categories.

Most of these patterns have elements and icons that can be used separately from its overall design. Any particular design may have a strong overall horizontal, vertical, or diagonal composition. There may also be a noticeable left-right or top-bottom direction. Many can be adjusted to fit diagonal areas, trimmed for use as ribbons, or stacked for use as fills. There a few patterns in the style of Seibmacher or Vinciolo and may been recut by Furst.

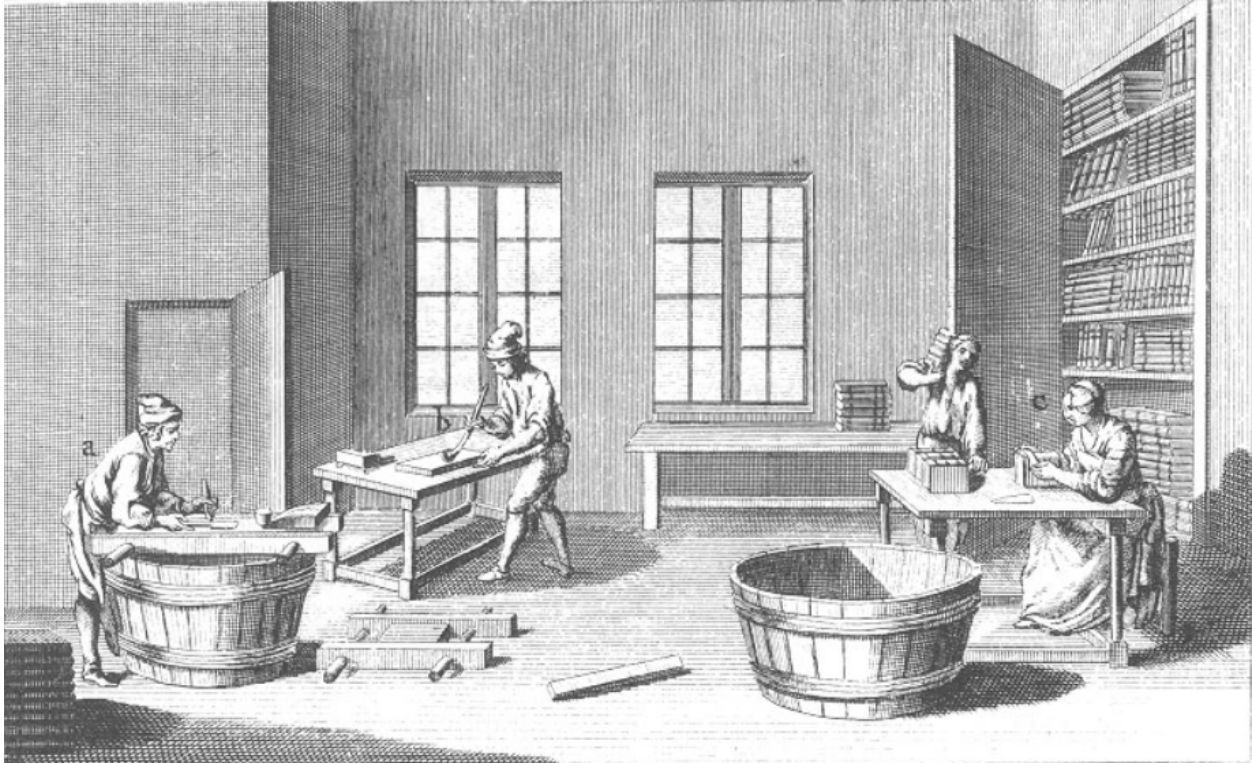
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## **Rosina Helena Furst: Into a New Era**

### Rosina Helena Furst's Society and Work.



Lucotte, Jean R.[Designer], & Benard, Robert [Engraver]. (ca. 1760). Pl. V. Relieur doreur. In Denis Diderot & Jean Le Rond d'Alembert *Encyclopédie, ou Dictionnaire raisonné des sciences, des arts et des métiers* (vol. 8). Paris, France: Briasson.

The *Design Elements of Renaissance Embroidery* series focuses on European pattern books published prior to 1670, much of the early modern period (EMP). The most comprehensive listing of these pattern books was compiled by Arthur Lotz, first in 1933 and updated in 1963. Lotz identified and described early printed embroidery and lace pattern books published up to 1700 CE. He included annotations of later reprints, and in the case of Rosina Helena Furst, editions known to have been published into 1700s. These early books provide documentation of only two women participating in their creation; Isabella Catanea Parasole (Italian, ca. 1565/70–ca. 1625) for her lace patterns and Rosina Helena Furst (German, 1642–1709) for her books of both charted designs and lace. Furst's charted work is notable as it contains large, relatively natural representations of flowers, an artistic development of the latter 1600s and a distinct transition from the earlier Renaissance designs into the Rococo. Rosina's work, as evidenced by samplers that still exist, continued to be used into the 19<sup>th</sup> century. As a function of the transition in style, Furst is last, last that is in the date of publications examined in the *Charted Embroidery Patterns of the Renaissance* series, and specifically of the aggregate volumes, *Design Elements of Renaissance Embroidery*.

Relatively little is known about Rosina Helena Furst other than the dates of her life and death and some information about her family members. Often scholars find it difficult to identify European women who

are acknowledged printmaking artists and specialists working during the EMP, the beginning of the age of print. While there is some variance of the definition of the EMP, a common understanding is this period spans from post Middle Age to the Age of Revolutions, about 1500 to 1800 CE. Significant eras within it include the Renaissance through the Age of Discovery cumulating with the French Revolution. Printing is important in the EMP as the printed word assisted in globalization during this period, as the increase of literacy and access to written work brought ideas, concepts, and inventions across regions and to people of many social classes.

While the lives the men and women of the nobility are fairly well documented, the common person usually remains anonymous. Men who were counted in conscription, guild, or taxation rolls might be have their names recorded but their family members may otherwise been noted only in church records and these latter records may or may not have survived. Printers can be identified from their existing books and the various rolls but individual artists, printmakers, typesetters, and other book production workers are often only listed on guild memberships. As a general rule, women were not admitted into the guilds as their labors were simply a part of the guild member's household resources (Parker, 1996). Clare Haru Crowston, in her 2006 presentation, "Women, Gender and Guilds in Early Modern Europe," provides a useful overview and survey of the literature of related to this social environment.

As a result of the lack of records, the contribution by women to the artistry in books is not well known (Parker, 1996). There are a few artists whose names we know because of their extraordinary talents and the willingness of their family members to celebrate their contributions. We know of these artists through the efforts of various scholars and collectors who diligently, over the intervening centuries, brought these few works forward to us. In 2016, the New York Public Library (NYPL) exhibition, *Printing Women: Three Centuries of Female Printmakers, 1570-1900*, from the collection of Henrietta Louisa Koenen, presented, among others, the work of Isabella Parasole's (c. 1570-1620), *Teatro Delle Nobili et Virtuose Donne* [Theater of Noble and Virtuous Women] and Maria Sibylla Merian's (1647-1717) *Blumenbuch* [Book of Flowers], two of the earlier pattern works known to be created by women (Viljoen, 2015). Brodsky (1976) describes this NYPL collection in greater historical detail. Princeton University Library's *Unseen Hands: Printers, Binders, and Book Designers* exhibition online catalog includes a listing of additional women in this profession.

## BIOGRAPHY

Rosina Helena Furst (1642-1709) was the daughter of Paul Fürst, a business owner in Nuremberg in the first half of the 1600s. Paul Furst was a prominent publisher, art and bookseller who had inherited his business from his father-in-law, Peter Schnelling, who had in turn inherited it from his father-in-law Balthasar Caymox (Hampe, 1914). After Paul Furst's death in 1666, the business continued under the name of Paul Fürst Widow and Heirs. It is likely that Rosina, surrounded by printed artwork, was encouraged to develop much of her skills by working with her family - grandfather, father, and later her brother. Her sister, Magalena was known for her naturalistic flower paintings which were often used often as embroidery models (Grieb, 2007). Rosina may have been inspired by the composition plates, and possibly editions, of books in her environment. Her family produced books for other pattern designers, notably Johann Siebmacher. Siebmacher books were published by both Caimox and Paul Furst. Certainly, there are a few plates in Rosina's books that, if not original to Siebmacher, are in this style. Rosina's work continued to be published by her family even after her death.

## EXISTING EXAMPLES - USE OF FURST'S PATTERNS

Rosina's designs are exuberant compositions and while quite a few can be used as overall fill patterns, many have elements that can also be extracted and used independently. There are some lovely samplers made in the late 1600s and 1700s that still exist and that use these elements. Many of these museum pieces do not yet have online images. Leonie von Wickens, curator at the Germanisches Nationalmuseum, includes many images in her 1983 article. While there are many other known samplers, a digital image of one of the ones discussed by Wickens, with the descriptive title of *Stickmustertuch mit Motiven aus dem Modelbuch der Rosina Helena Fürst* (Embroidery motif with motives from the model book of Rosina Helena Fürst), can be viewed online at <http://objektkatalog.gnm.de/objekt/Gew2647>. Other samplers with Rosina's artistic contributions and housed in various German museums are profiled and reproduced by Sabine Tattera-Gundacker, online at <http://www.samplers-berlin.com/17-jh.html>. Once at that site, click on an image to view a photograph of the original sampler with additional details. While Rosina's patterns work well into samplers, they can be used in knitting, crochet, and weaving. A Rosina inspired brocade is posted at <https://needleprint.blogspot.com/2013/07/16th-century-brocade-and-rosina-fuerst.html>. Ulla Kayser (2016) and Leonie von Wickens (1982) also displayed beadweaving examples and associated weaving techniques.

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## Furst Bibliography

There are four parts, or teils (German for part/section), to Rosina Helena Furst's pattern book, published and reprinted by her family's printing business. The first part is not labeled with a part number while the latter ones are noted as Ander Theil (Other or Second Part), Dritter Theil (Third Part), and Virter Teil (Fourth Part). The first part was created about 1666 and subsequent teils were released later, both throughout and after her lifetime. Part 1 does not identify Rosina Helena Furst as a contributor although her father was the printer. Latter teils include Rosina as important in creation of the books. Between the late 17<sup>th</sup> century and now, the teils and surviving pages may have rebound in various configurations. The listing below identifies the four parts and indicates an online location for that part or its remaining pages. If an identified teil is a section of a multipart volume or lacks significant pages, this is noted with the link. Various museums and libraries throughout Europe and the United States have additional print copies and a few microfilm/microfiche editions have been made. Modern reprints are also available; consult your favorite book seller for these reprints.

HAAB: Herzogin Anna Amalia Bibliothek.

HAB: Herzog August Bibliothek Wolfenbüttel

Clark: Sterling and Francine Clark Art Institute. Library.

[Part 1; Teil 1; T. 1]: ***Neues Modelbuch : Von unterschiedlicher Art der Blumen und anderer genehten Mödel nach itziger Manier allen Liebhaberinnen dieser Kunst zum besten vorgestellt.***

Clark: <https://archive.org/details/modelbucht1400frst> (Part 1 of 4 parts; Complete)

HAAB: <http://haab-digital.klassik-stiftung.de/viewer/image/1447604105/1/> (Only plates 1-50; Lacks front part)

HAB: <http://diglib.hab.de/drucke/uk-58/start.htm> (Complete)

Clark: [https://archive.org/details/MAB.31962000798680Images\\_20130514](https://archive.org/details/MAB.31962000798680Images_20130514) (Bound with parts 1 & 2 mixed; Lacks cover; several text pages; design plates 1-3, 26-27, 29-31, 37, 44, 47, 50)

Clark: <https://archive.org/details/modelbuchteil1200frst> (Part 1 of 2; Complete)

Clark: <https://archive.org/details/modelbuchtei1200frst> (Part 1 of 2; Complete)

Clark: <https://archive.org/details/MAB.31962000798664Images> (Lacks some text page; design plates 37 & 50)

[Part 2; Teil 2; T. 2]: ***Neüe Modelbuch von schönen Nädereyen, Ladengewürck, und Paterleinsarbeit. Ander theil.***

Clark: <https://archive.org/details/modelbucht1400frst> (Part 2 of 4 parts; Complete)

Clark: [https://archive.org/details/MAB.31962000798680Images\\_20130514](https://archive.org/details/MAB.31962000798680Images_20130514) (Bound with parts 1 & 2 mixed; Lacks several text pages; design plates 7, 9, 12, 18-212, 35, 29-30, 33-34, 40-41, 43-48).

Clark: <https://archive.org/details/modelbuchteil1200frst> (Part 2 of 2; Complete)

Clark: <https://archive.org/details/modelbuchtei1200frst> (Part 2 of 2; Complete)

Clark: [https://archive.org/details/MAB.31962000798623Images\\_20130524](https://archive.org/details/MAB.31962000798623Images_20130524) (Lacks few text pages, plates 44-50)

[Part 3; Teil 3; T. 3]: ***Model-Buchs Dritter Theil, Von unterschiedlichen Vögeln, Blumen, und Früchten Wie dieselbige zum Weiss-Nehen Ladengewebe Creutz- und Frantzösischen Stiche Stümpf-Gesticke auch Geschnür Gewirck und Geschling von Paterlein oder andern dergleichen Arbeit nach eines jeglichen Belieben amzuwenden.***

Clark: <https://archive.org/details/modelbucht1400frst> (Part 3 of 4 parts; Lacks first plate of designs)

Clark: [https://archive.org/details/MAB.31962000798706Images\\_20130514\\_1531](https://archive.org/details/MAB.31962000798706Images_20130514_1531) (Lacks cover; page 1 of text; plates 1, part of 25, 42-43 of designs)

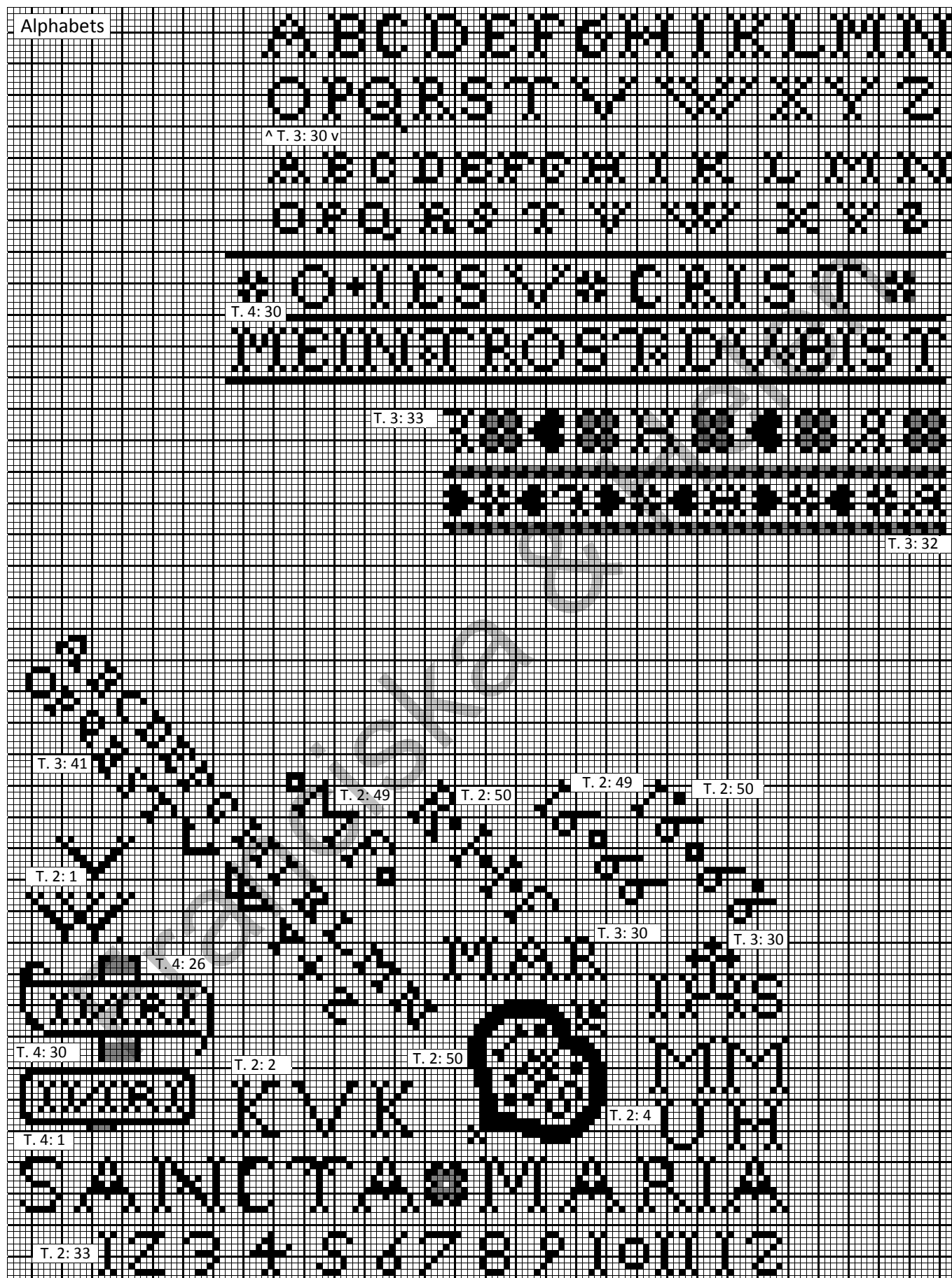
[Part 4; Teil 4; T. 4]: ***Des Nürnbergischen Model- oder Nähe-Buchs Vierdter Theil: Corinnen unterschiedlich Mödel von Gestrück- Genäh zum Abzehlen auch zum Abriss-Genäh sehr dienlich zu gebrauchen.***

Clark: <https://archive.org/details/modelbucht1400frst> (Part 4 of 4 parts; Complete)

Clark: [https://archive.org/details/MAB.31962000798714Images\\_201305](https://archive.org/details/MAB.31962000798714Images_201305) (Lacks title page; plates 1, 20, 26-31)

## **Rosina Helena Furst: Into a New Era**





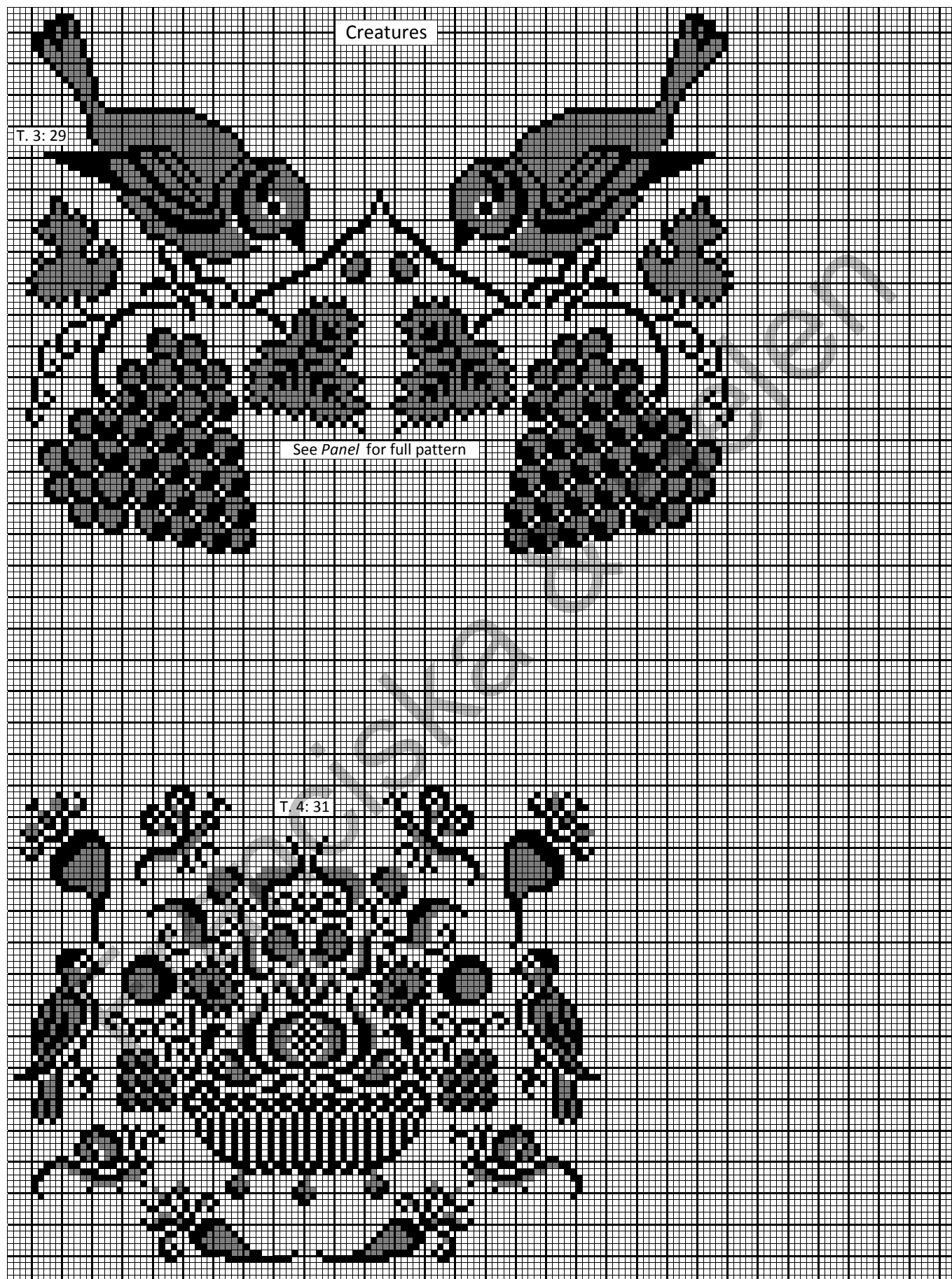
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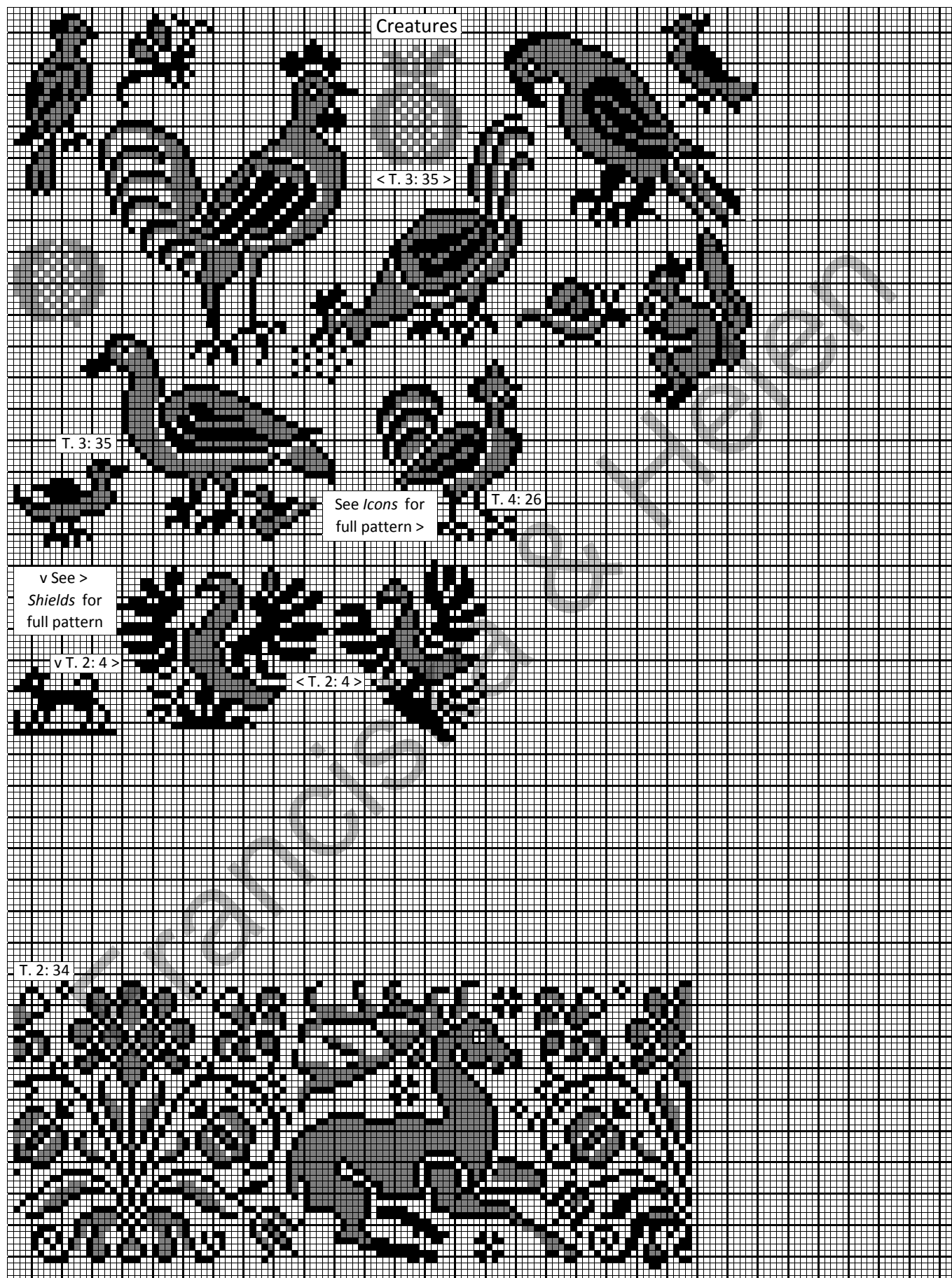
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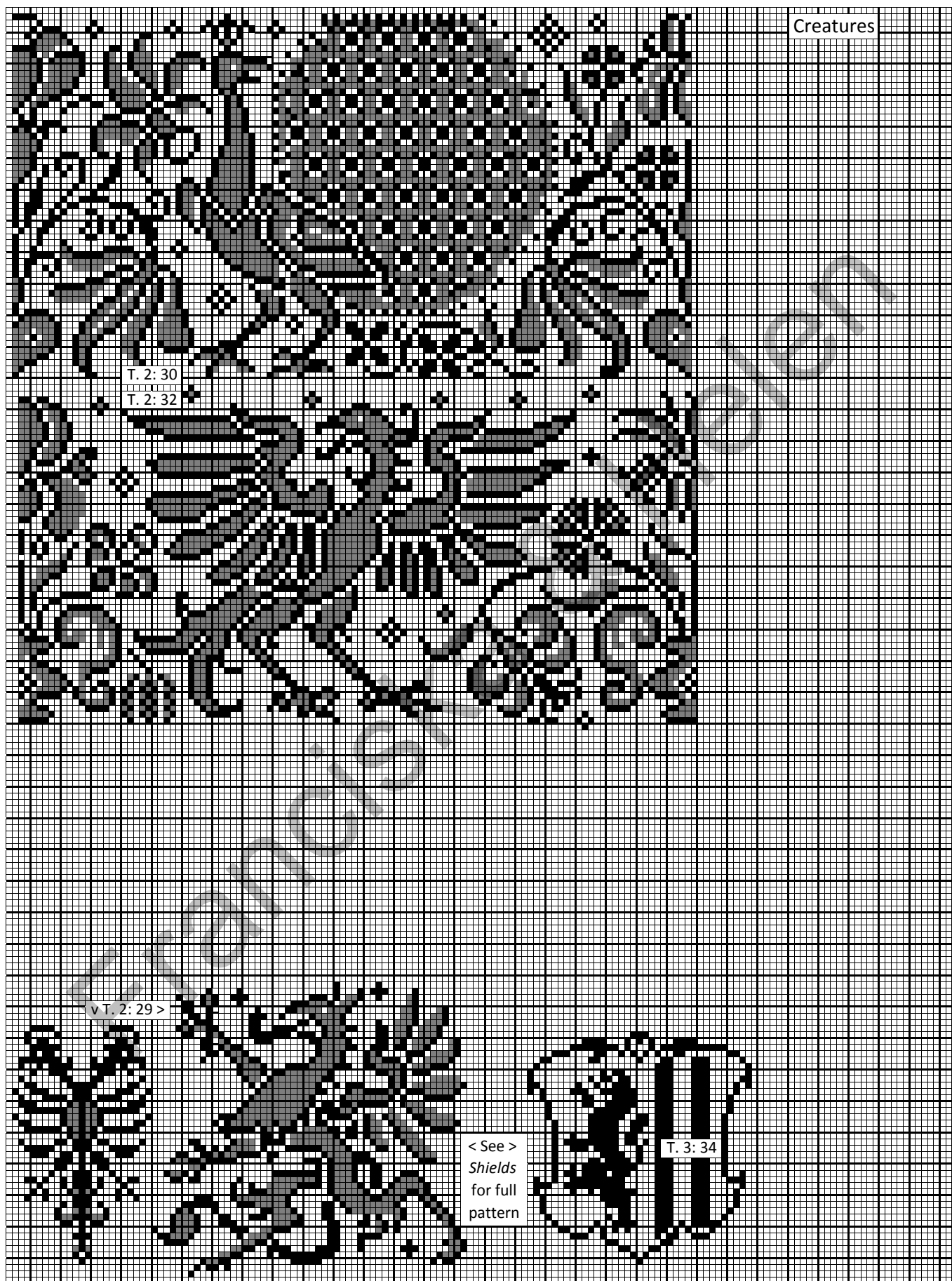
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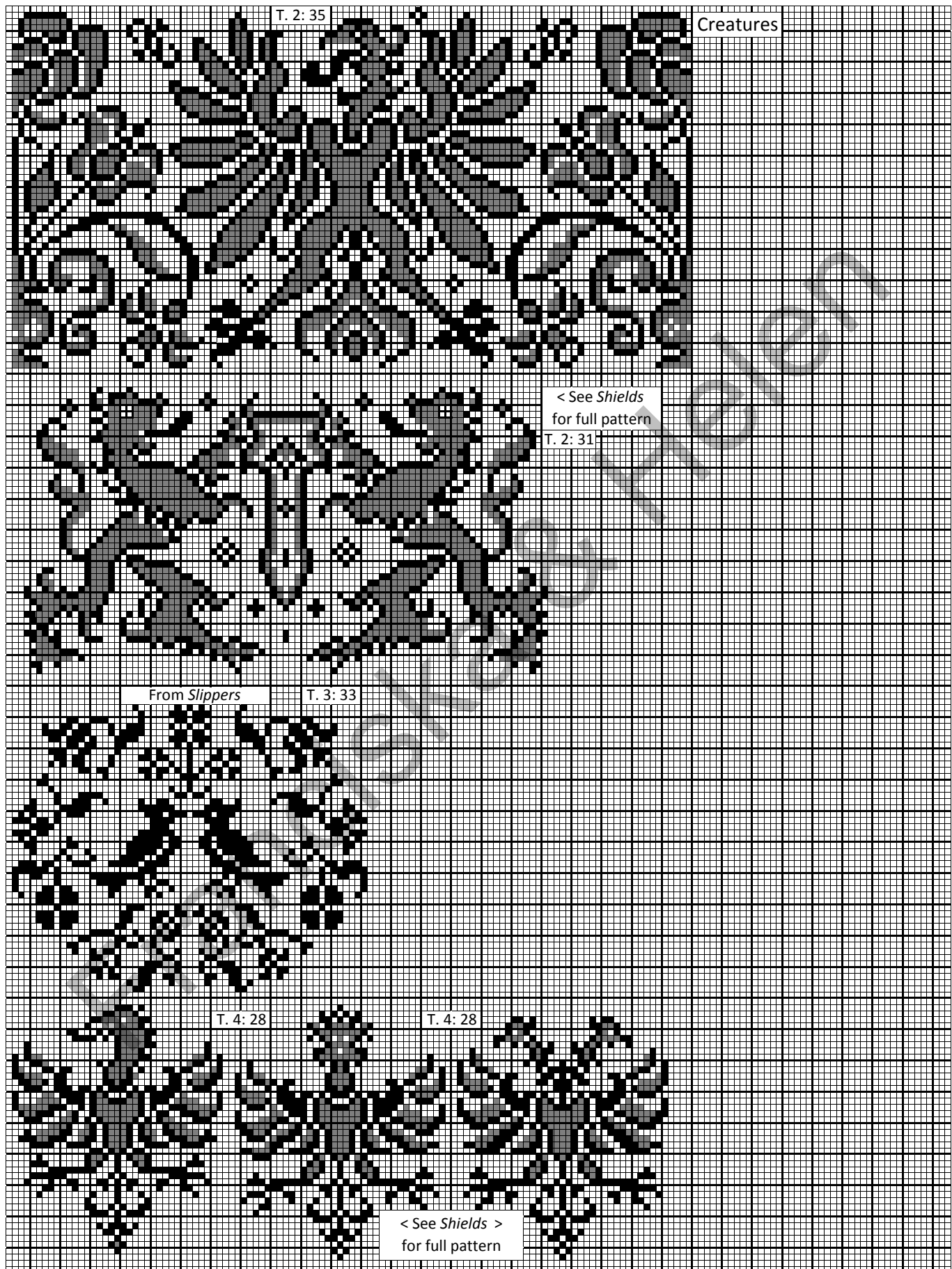
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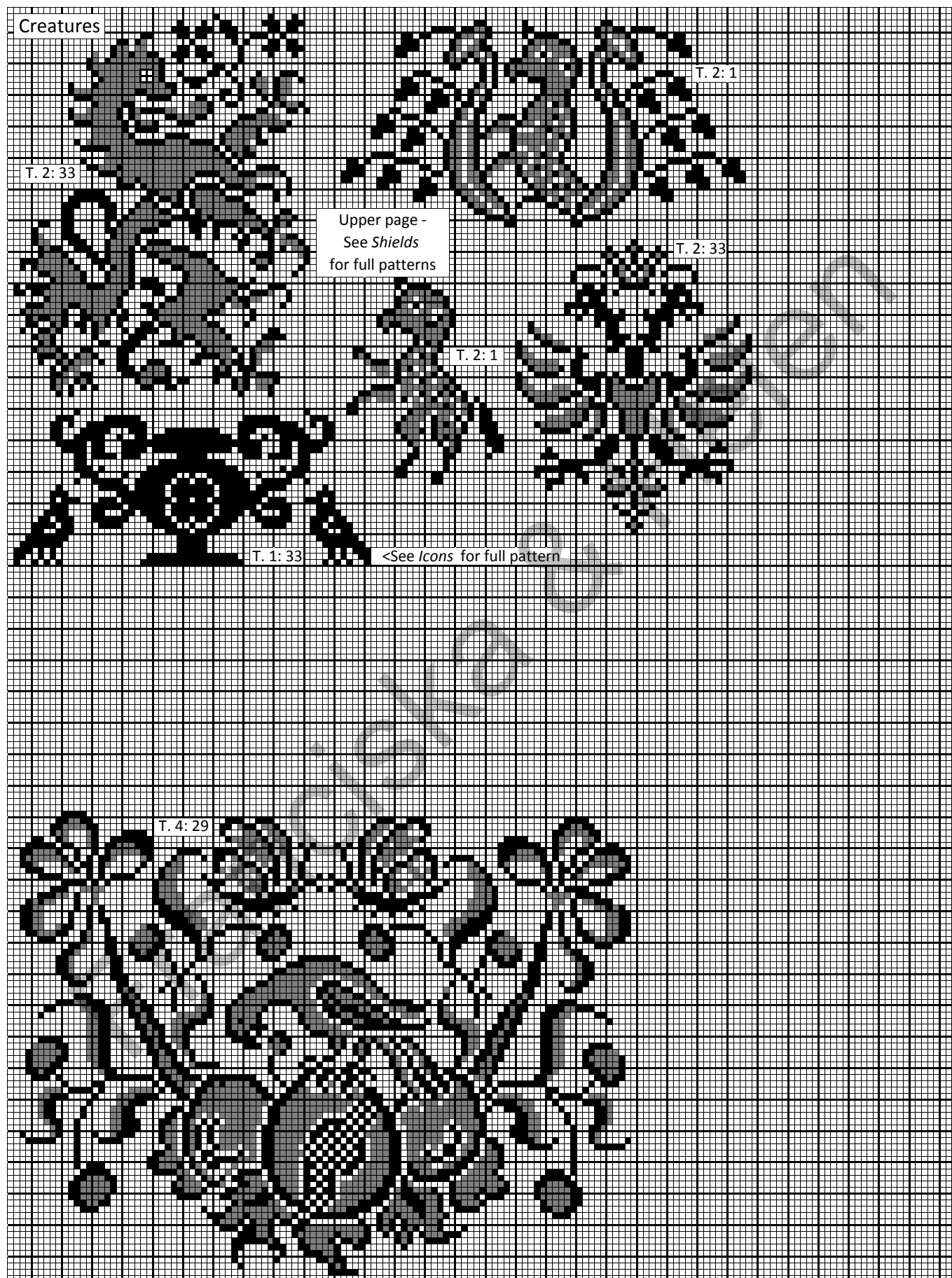
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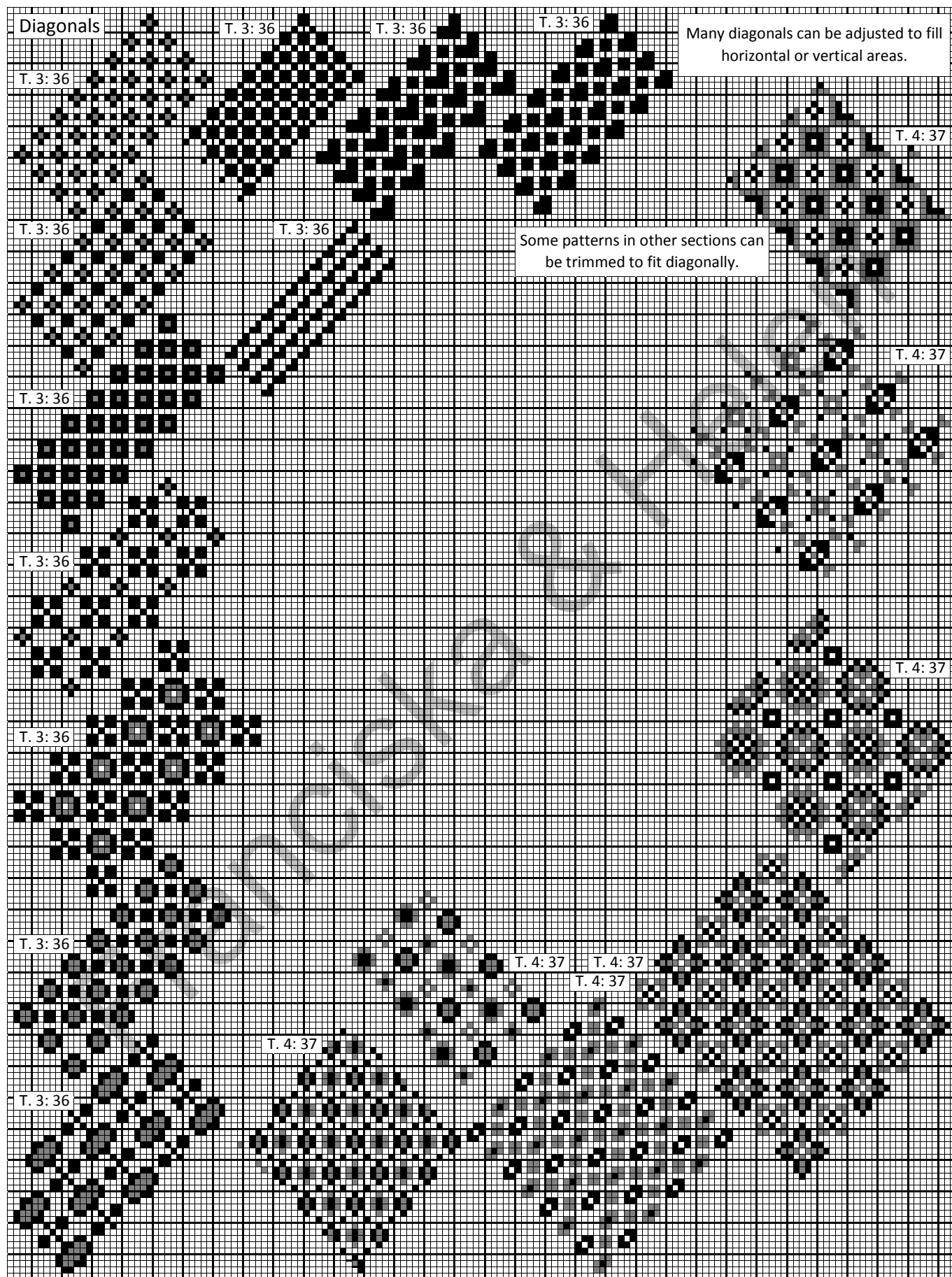
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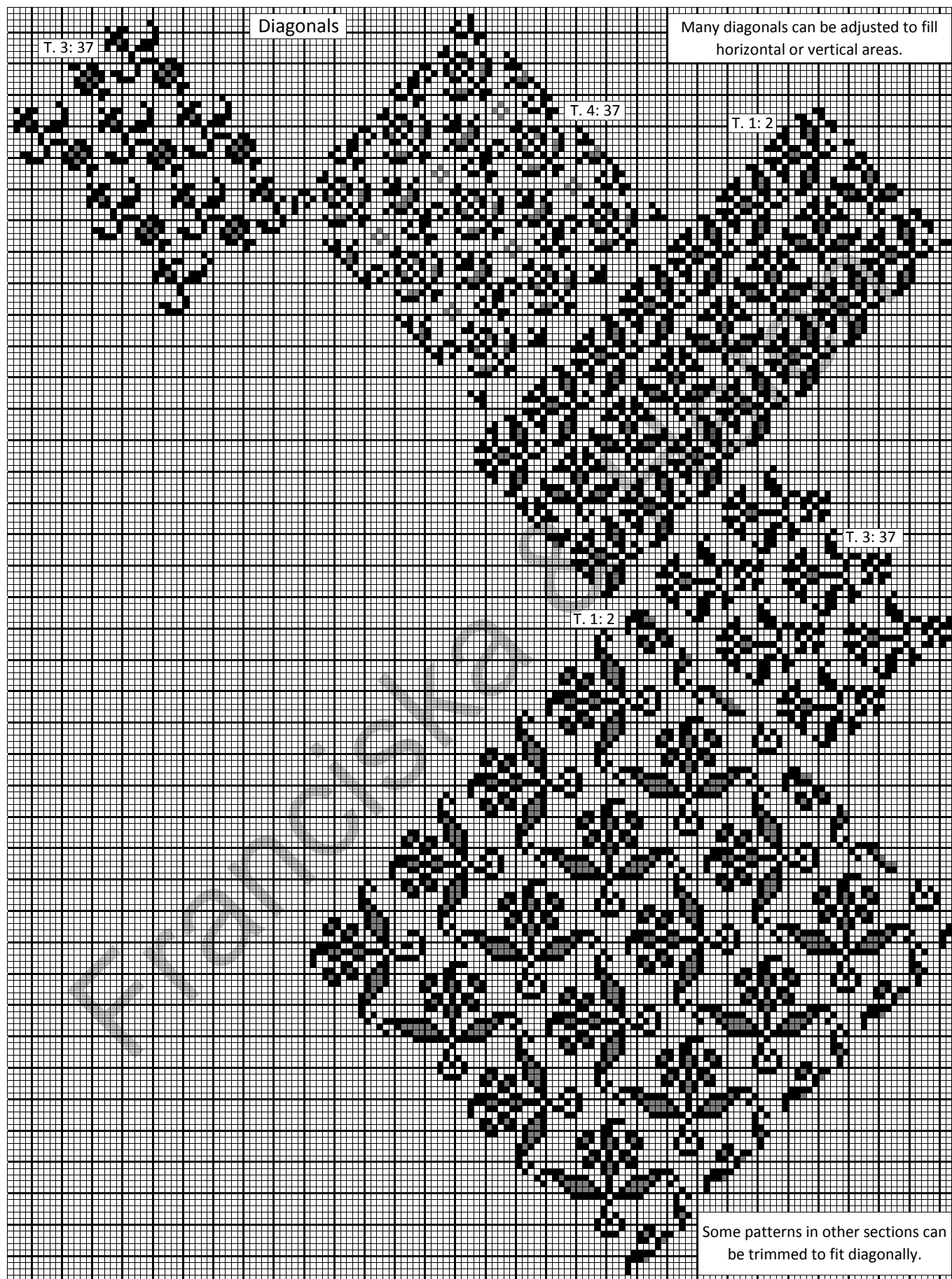
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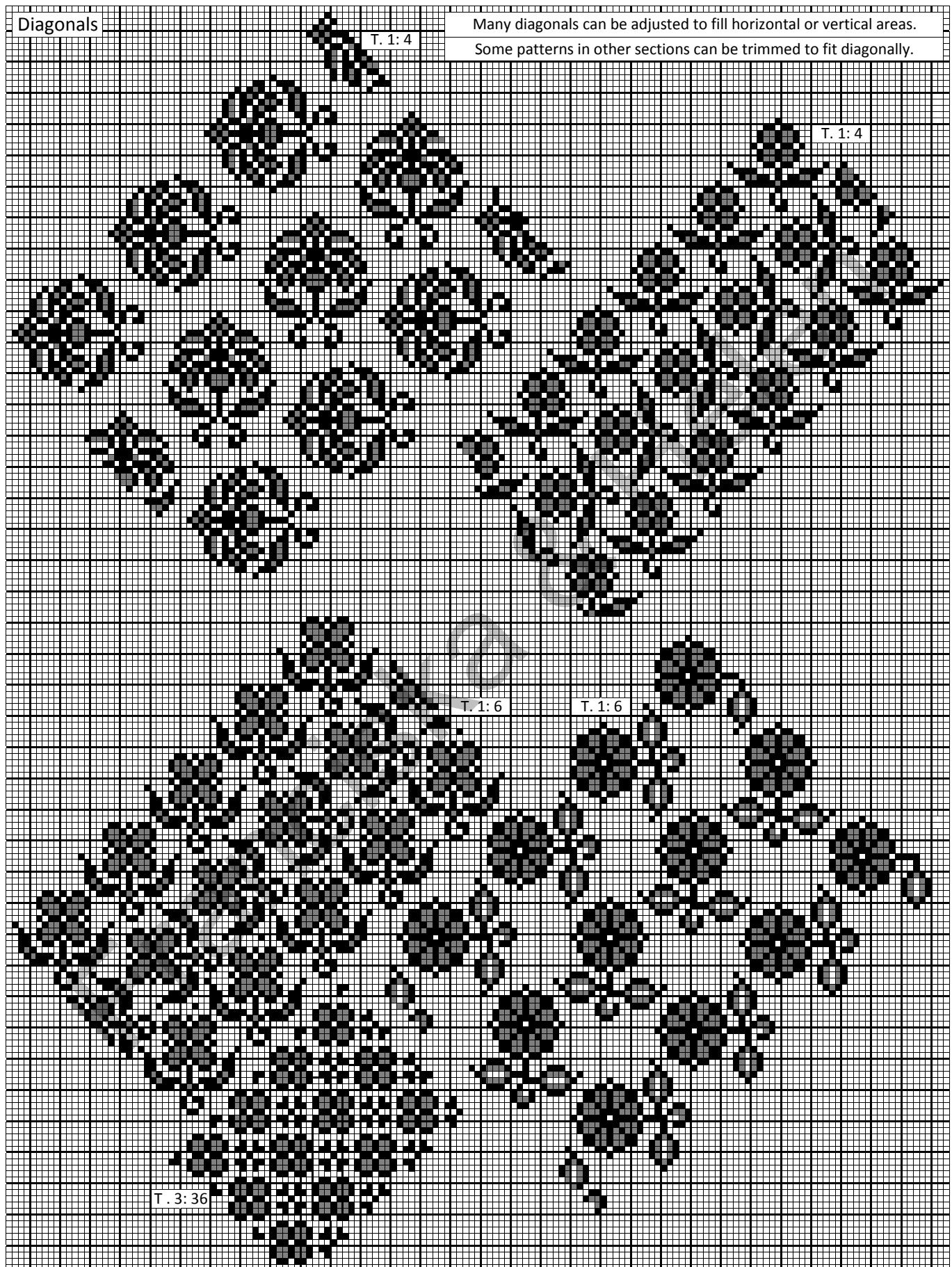
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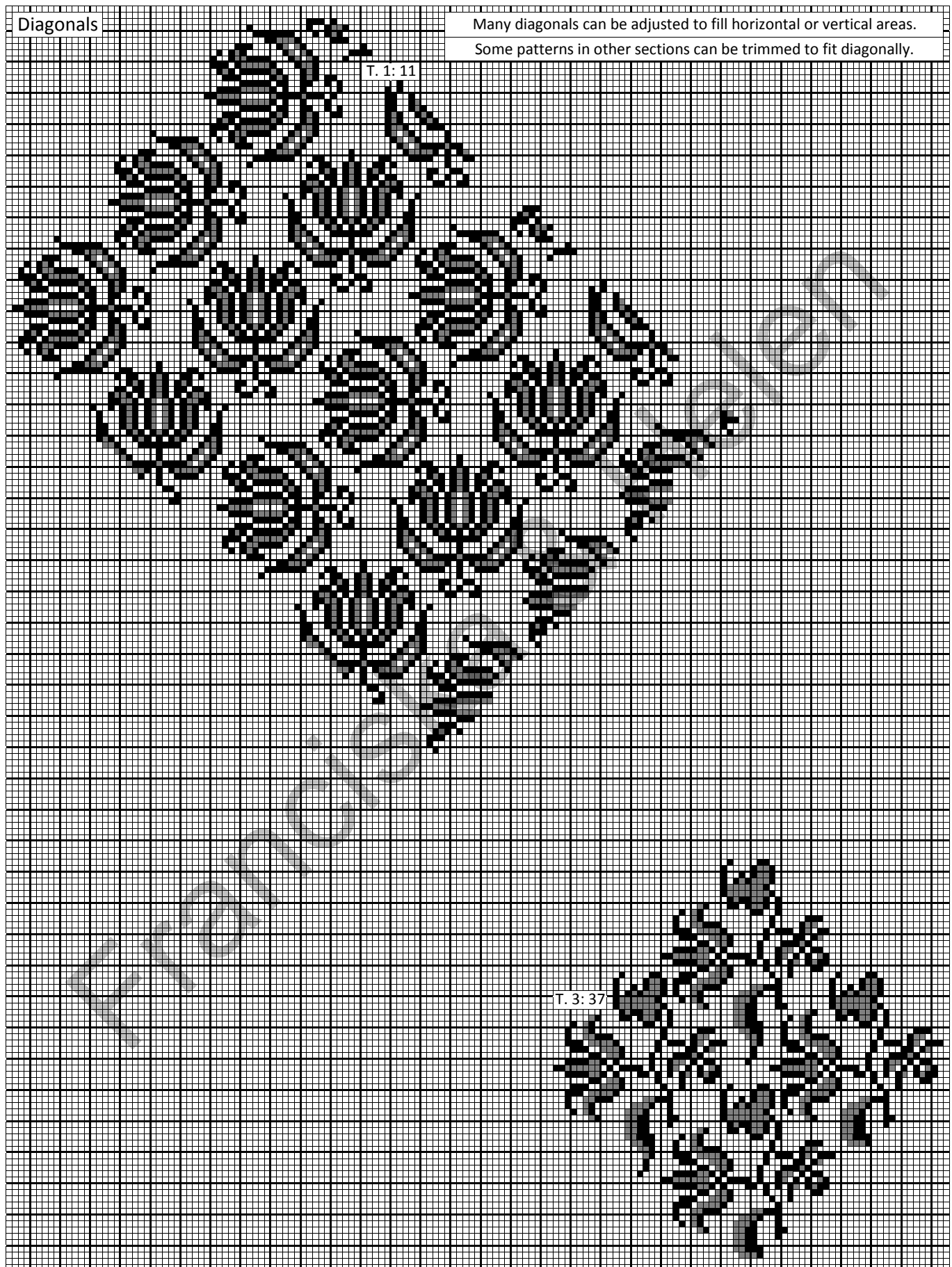
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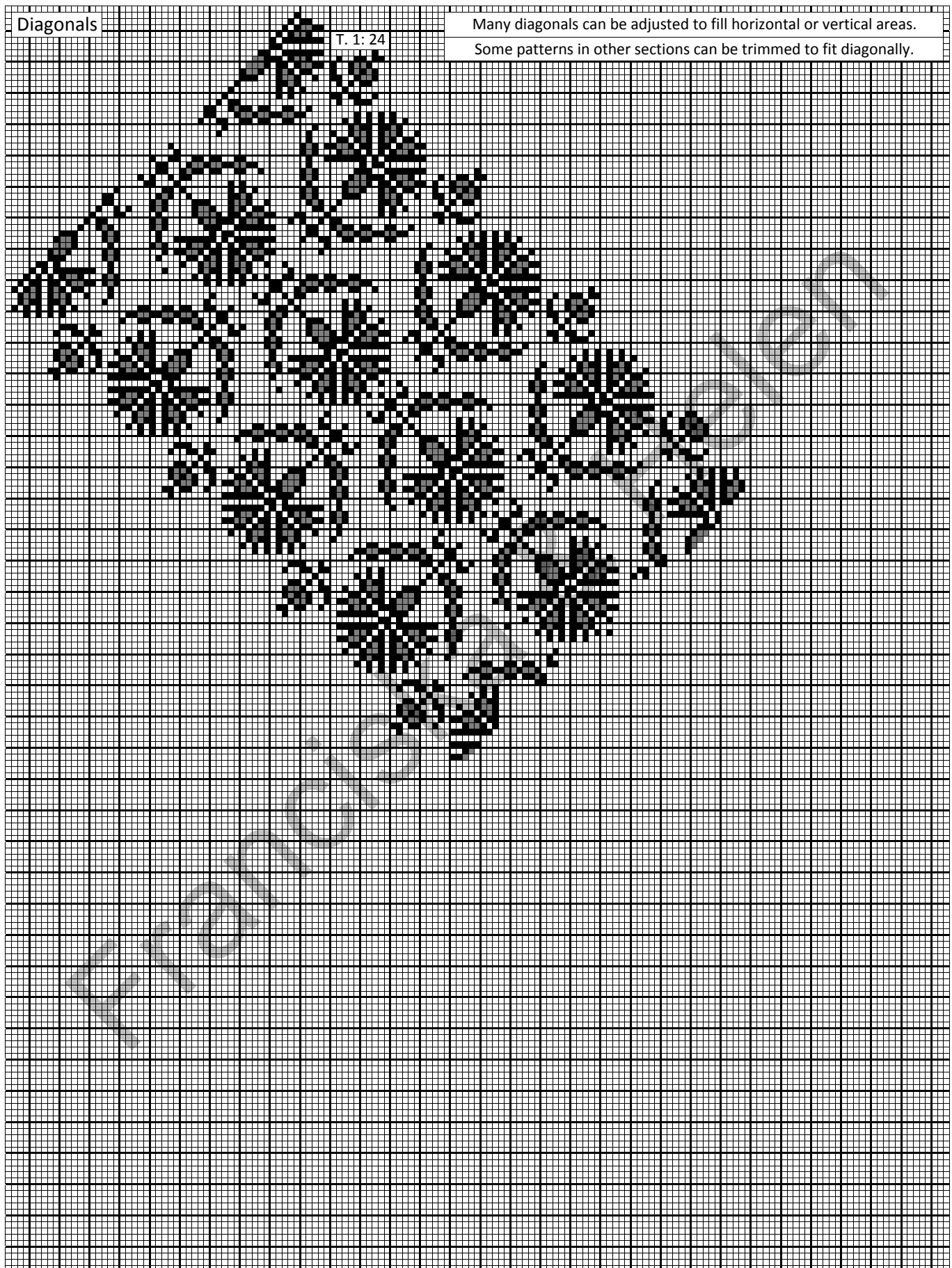
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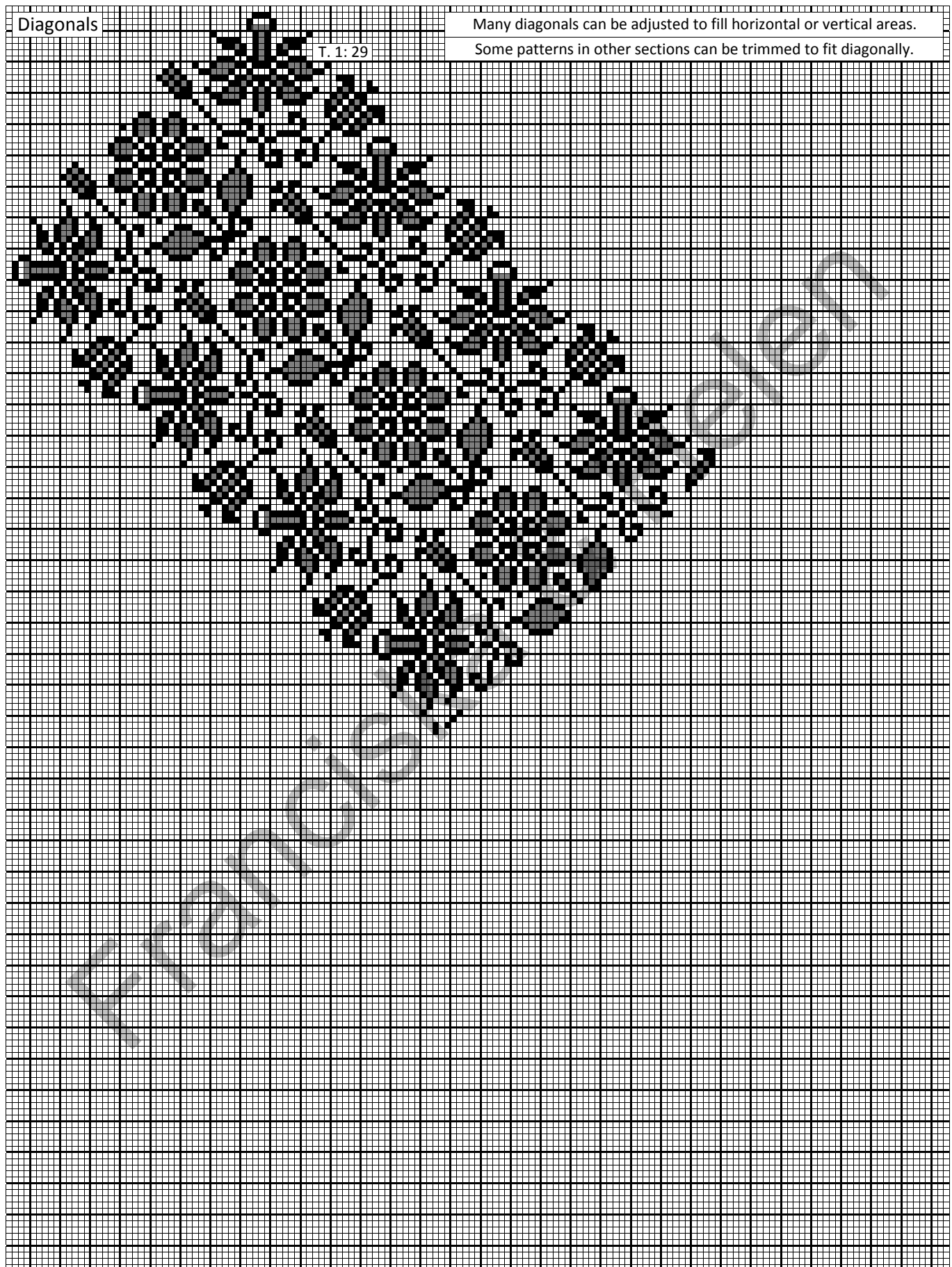
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Diagonals

T. 1: 29

Many diagonals can be adjusted to fill horizontal or vertical areas.

Some patterns in other sections can be trimmed to fit diagonally.

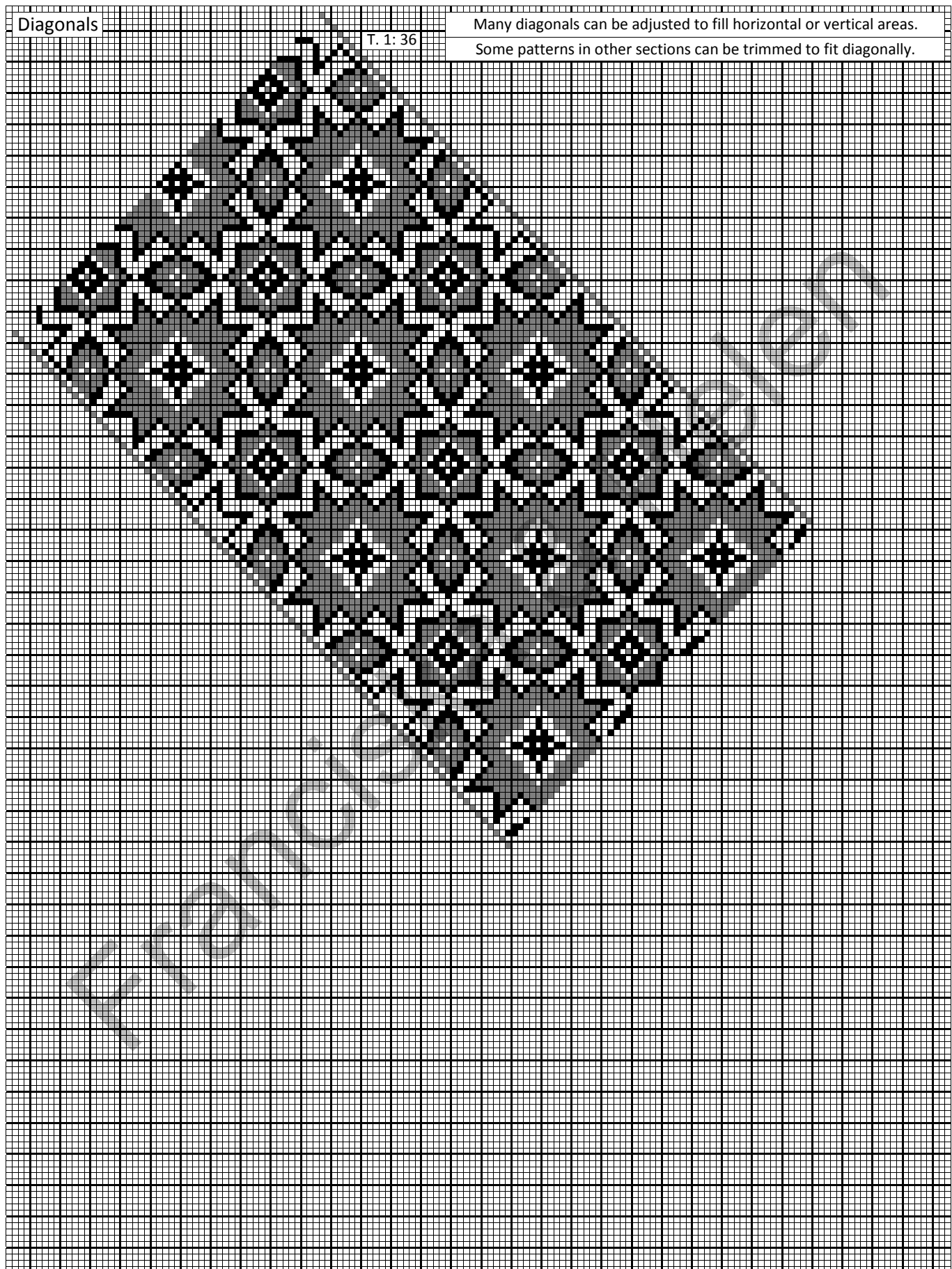
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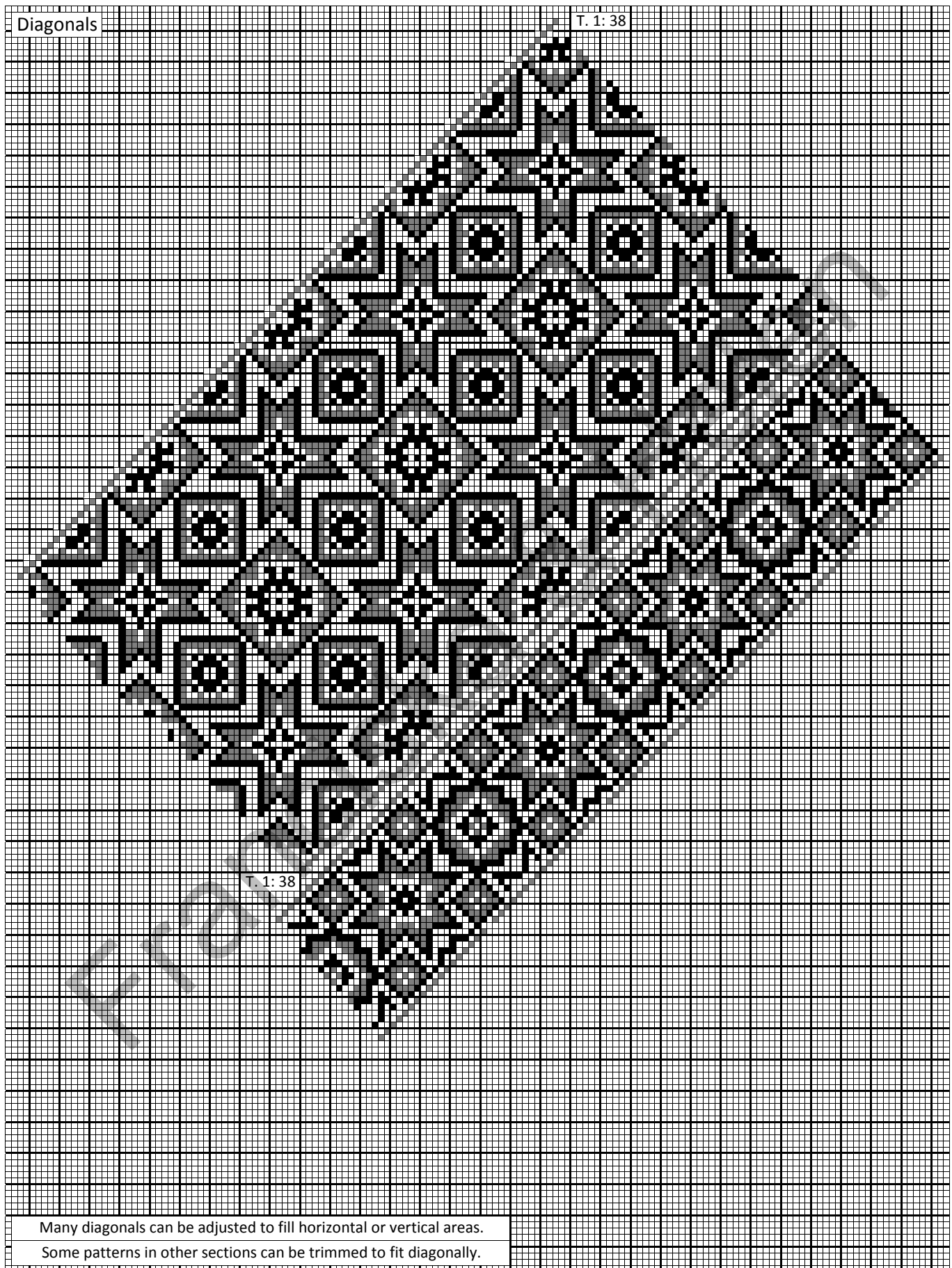
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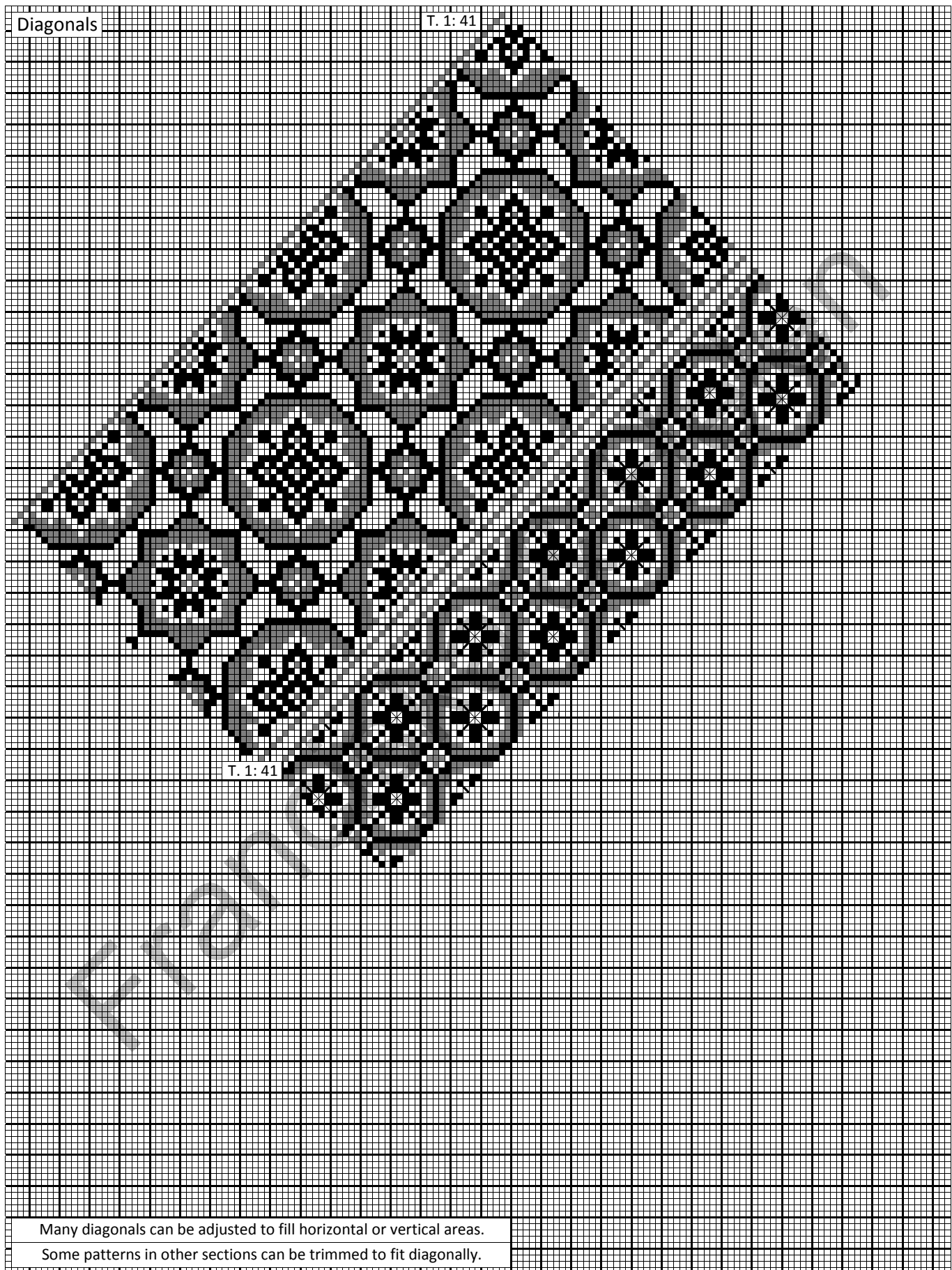
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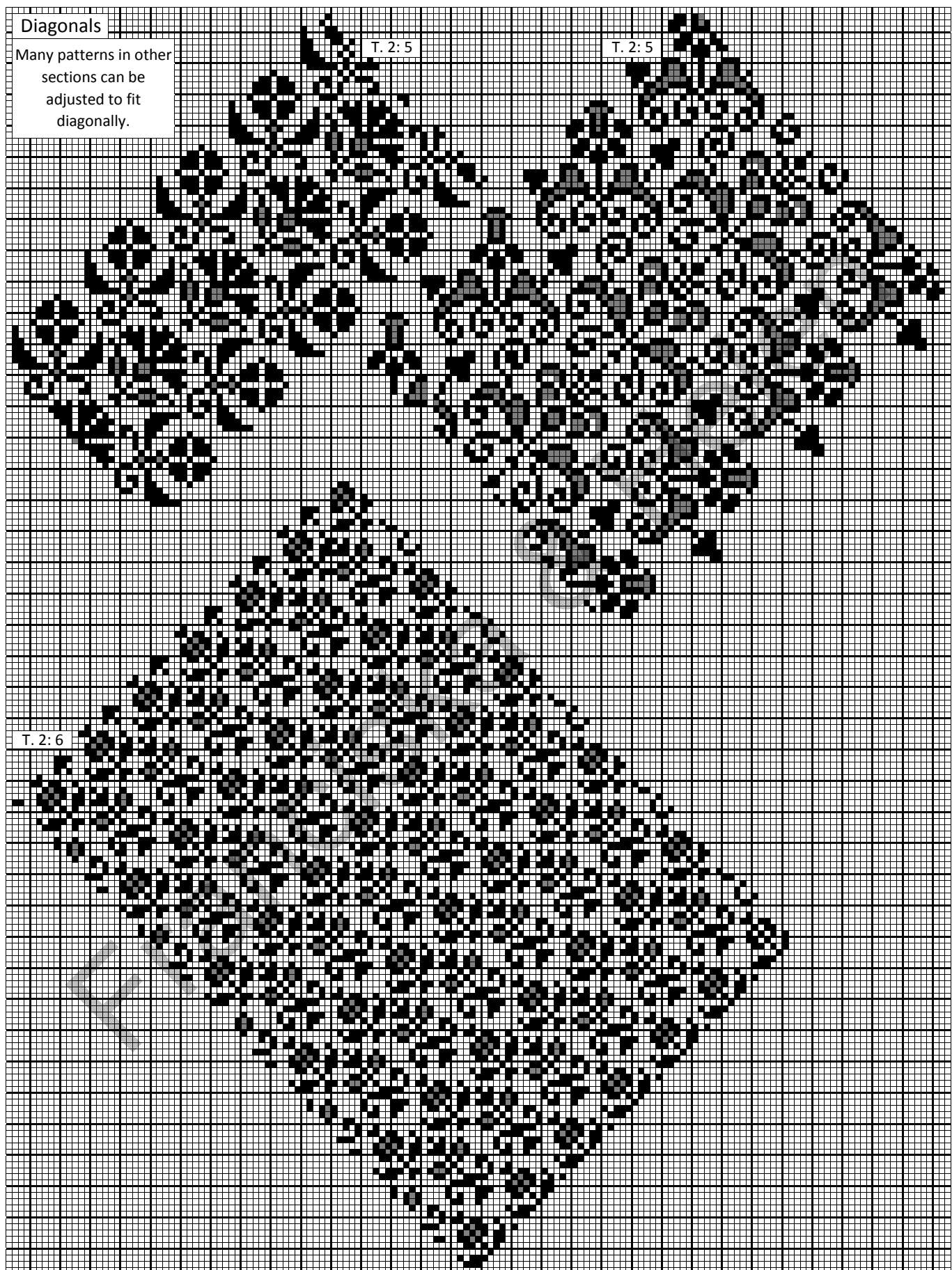
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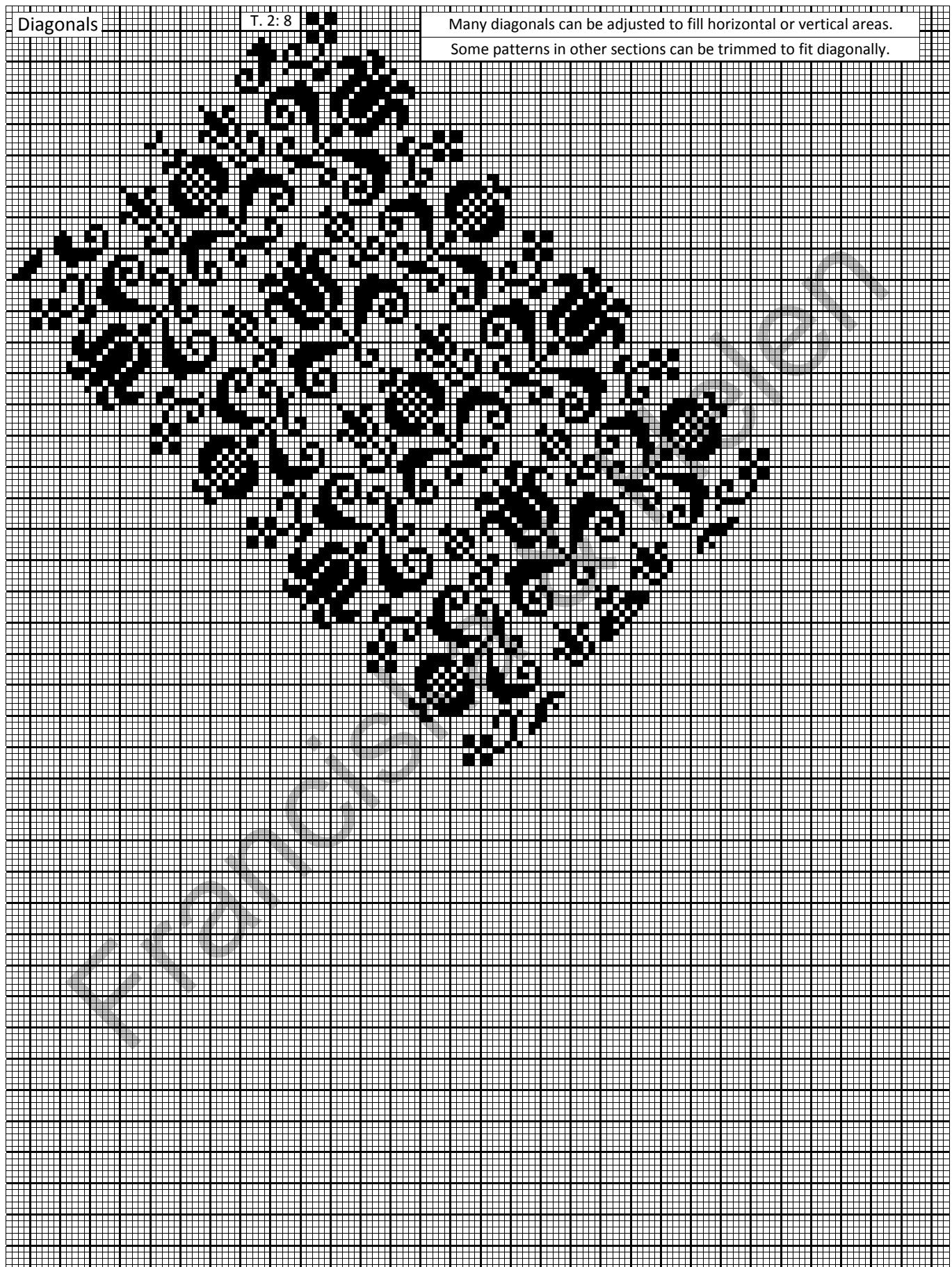
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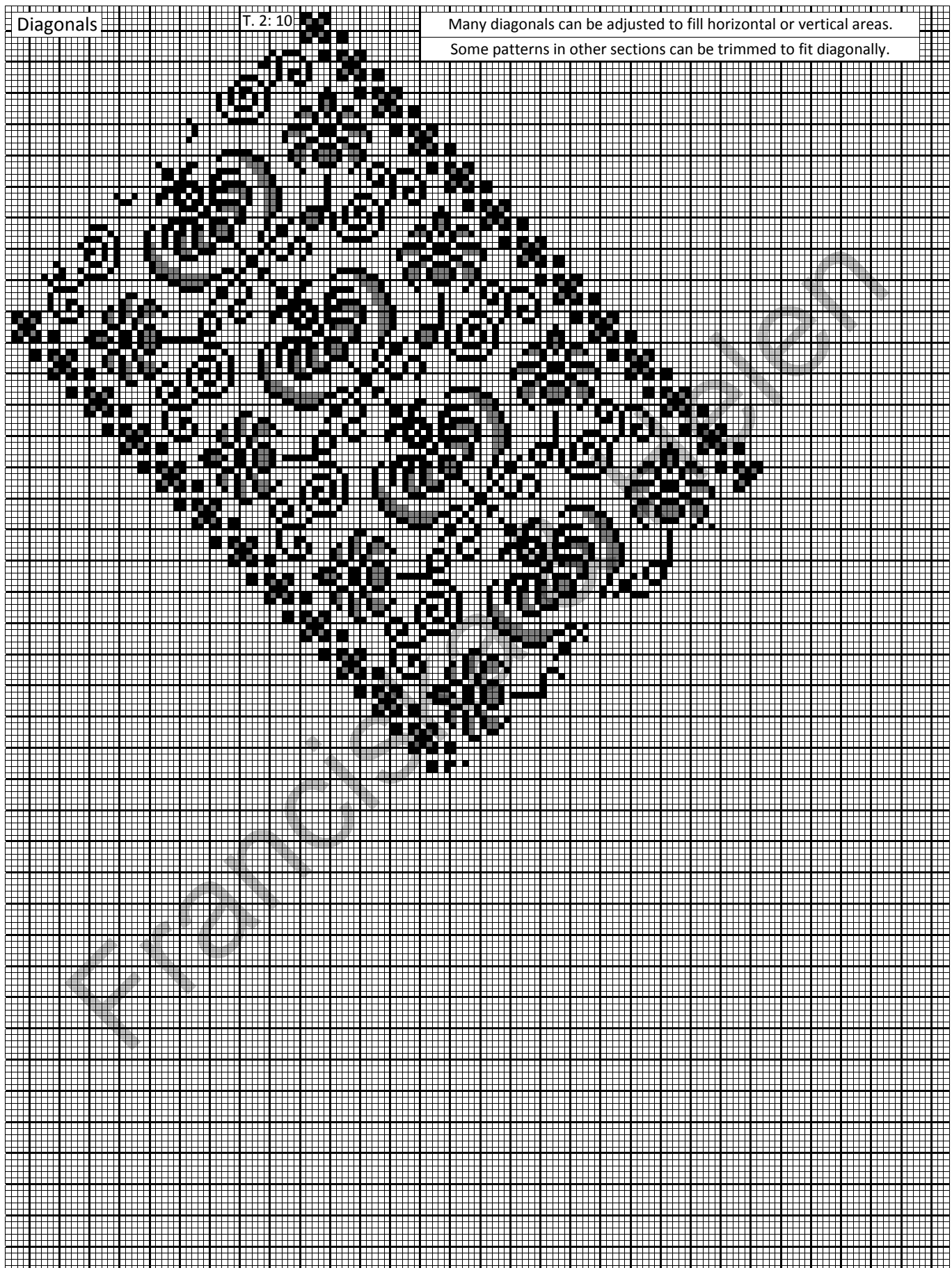
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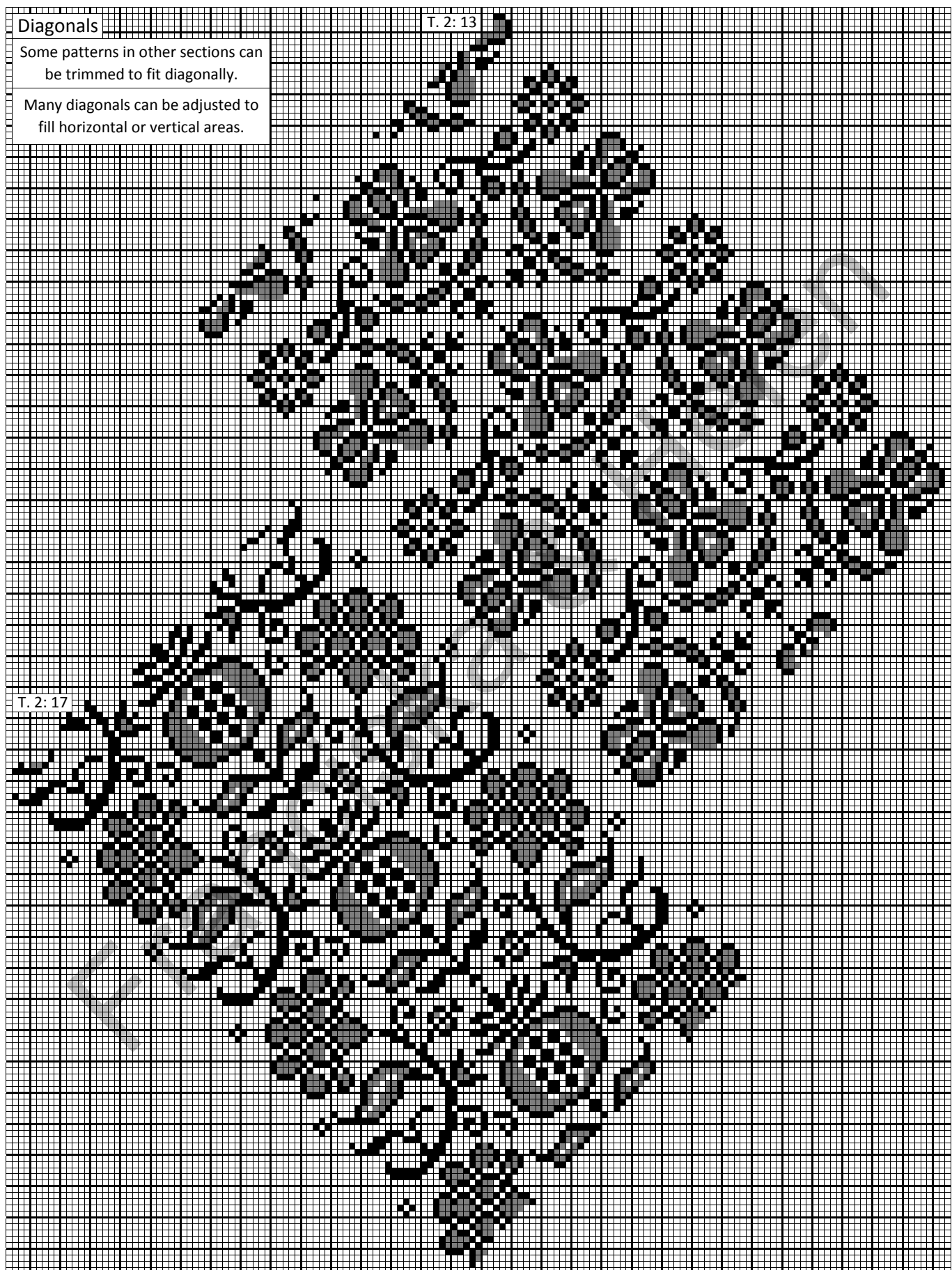
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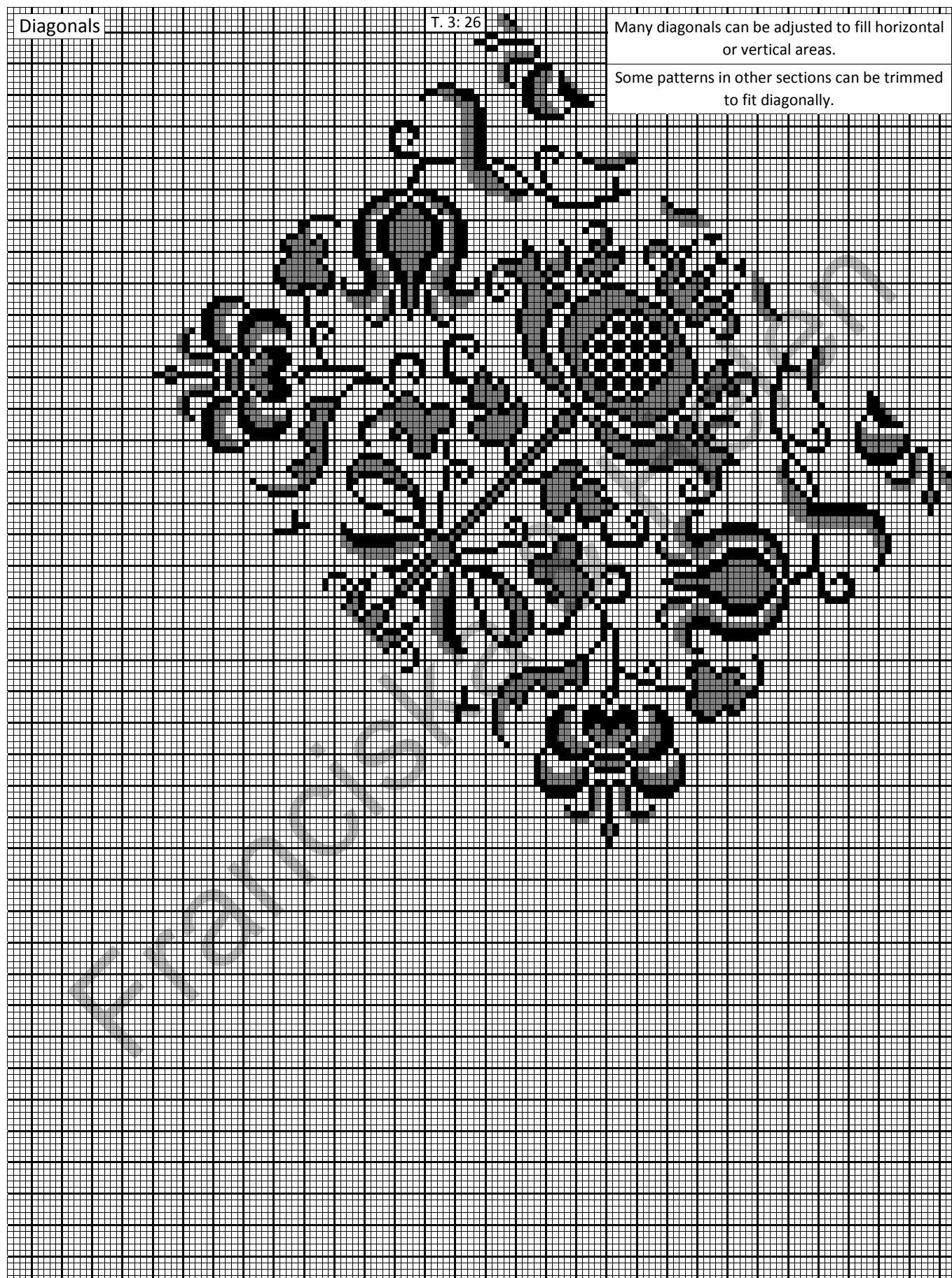
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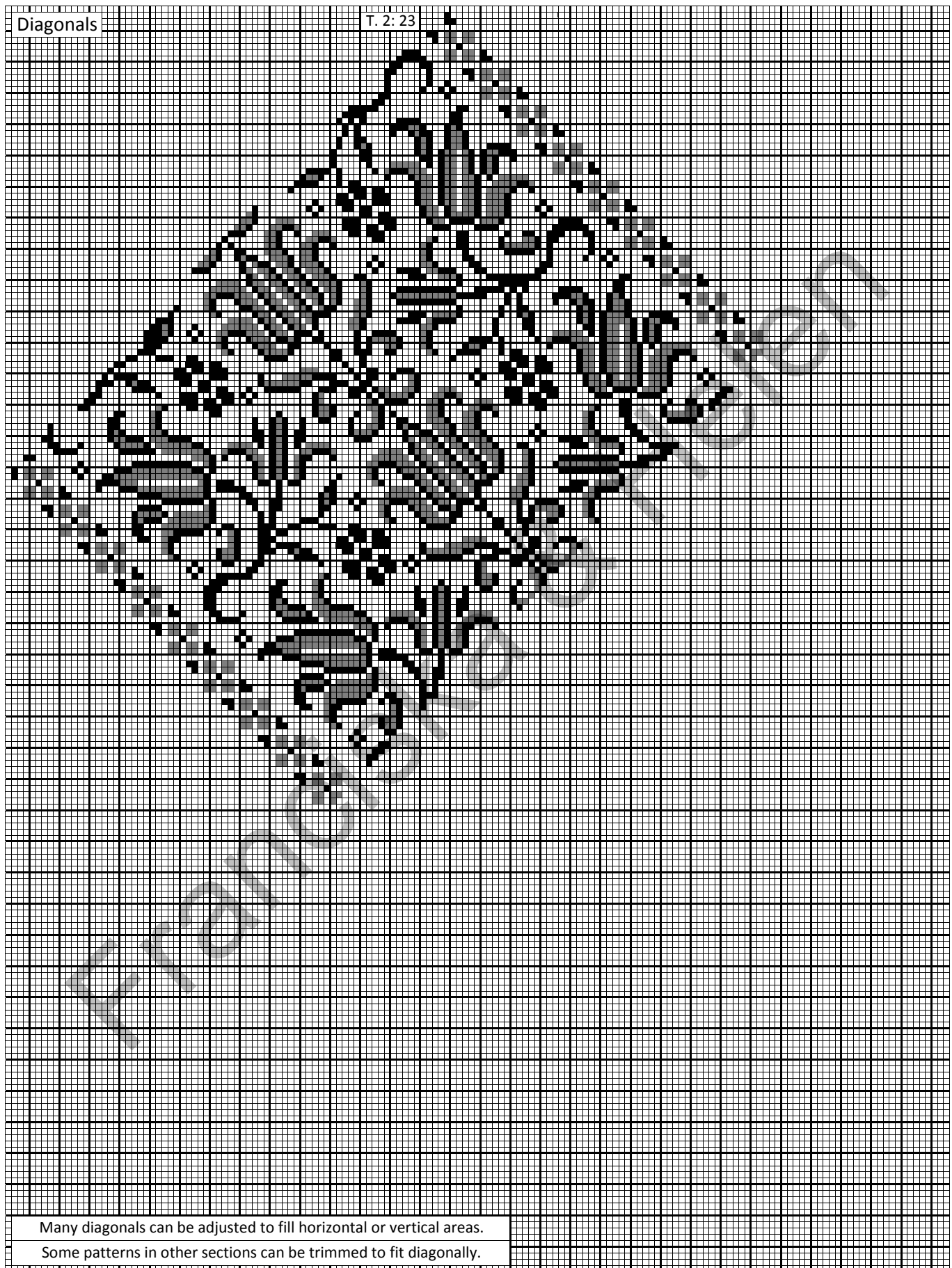
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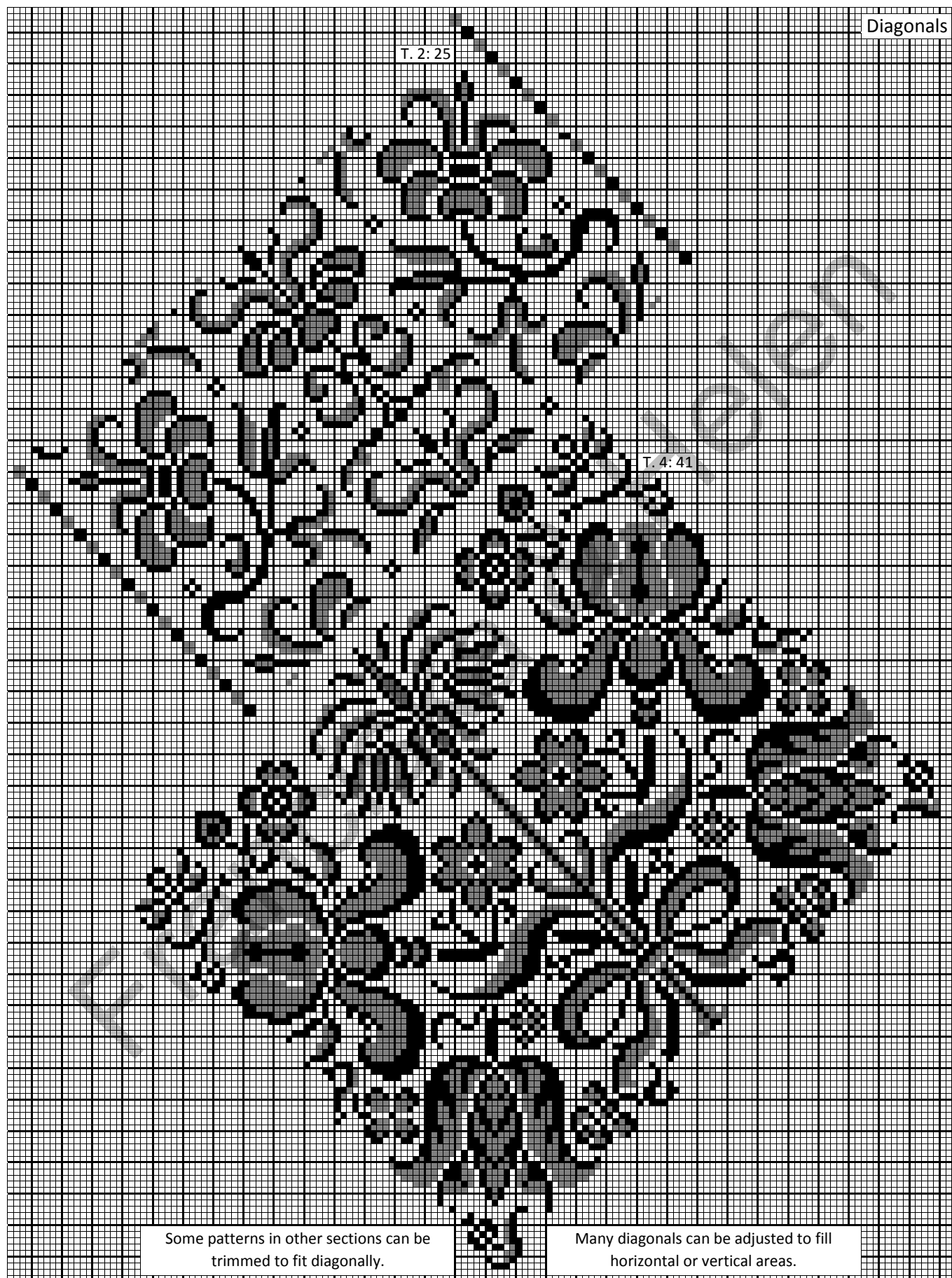
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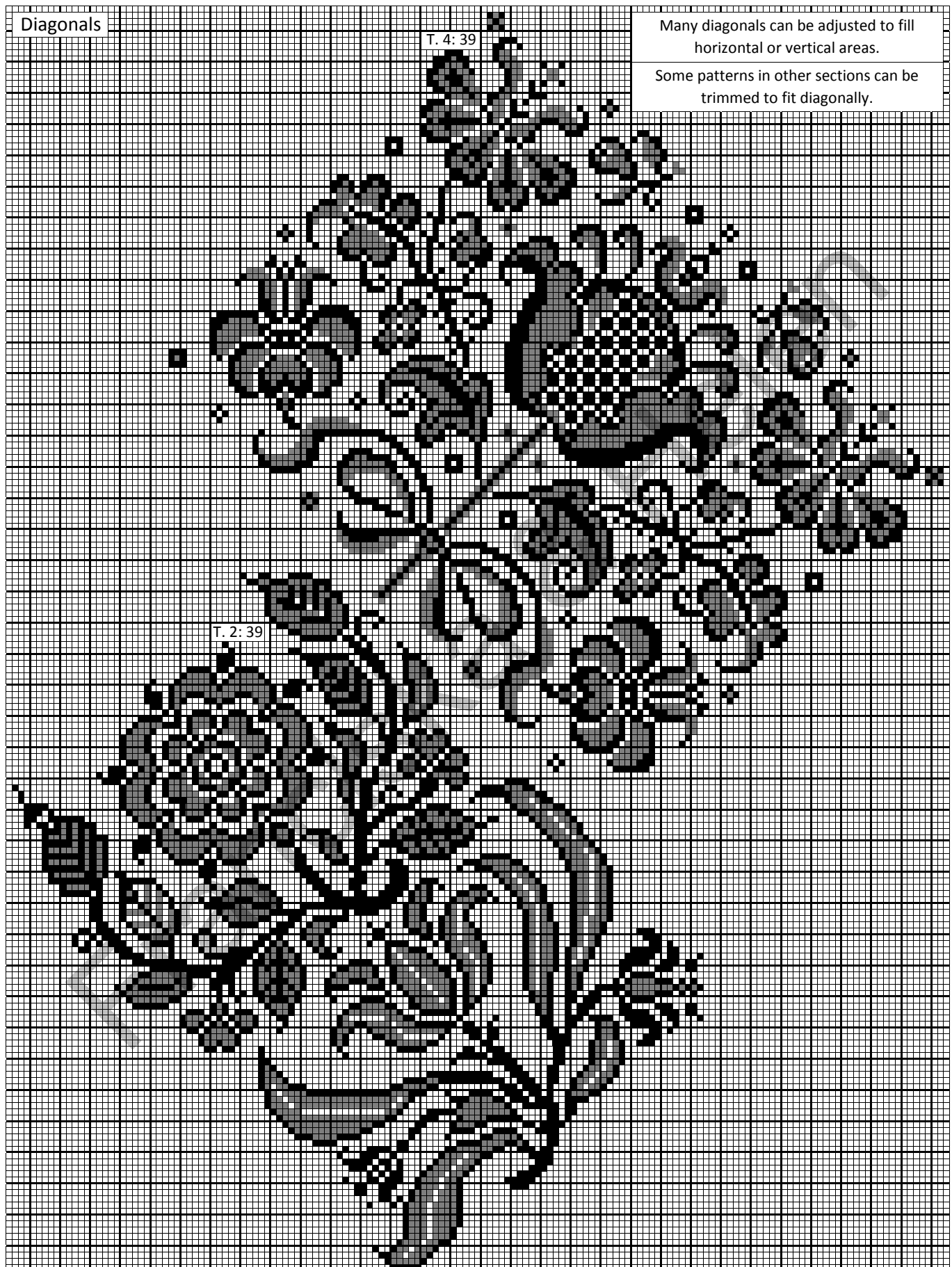
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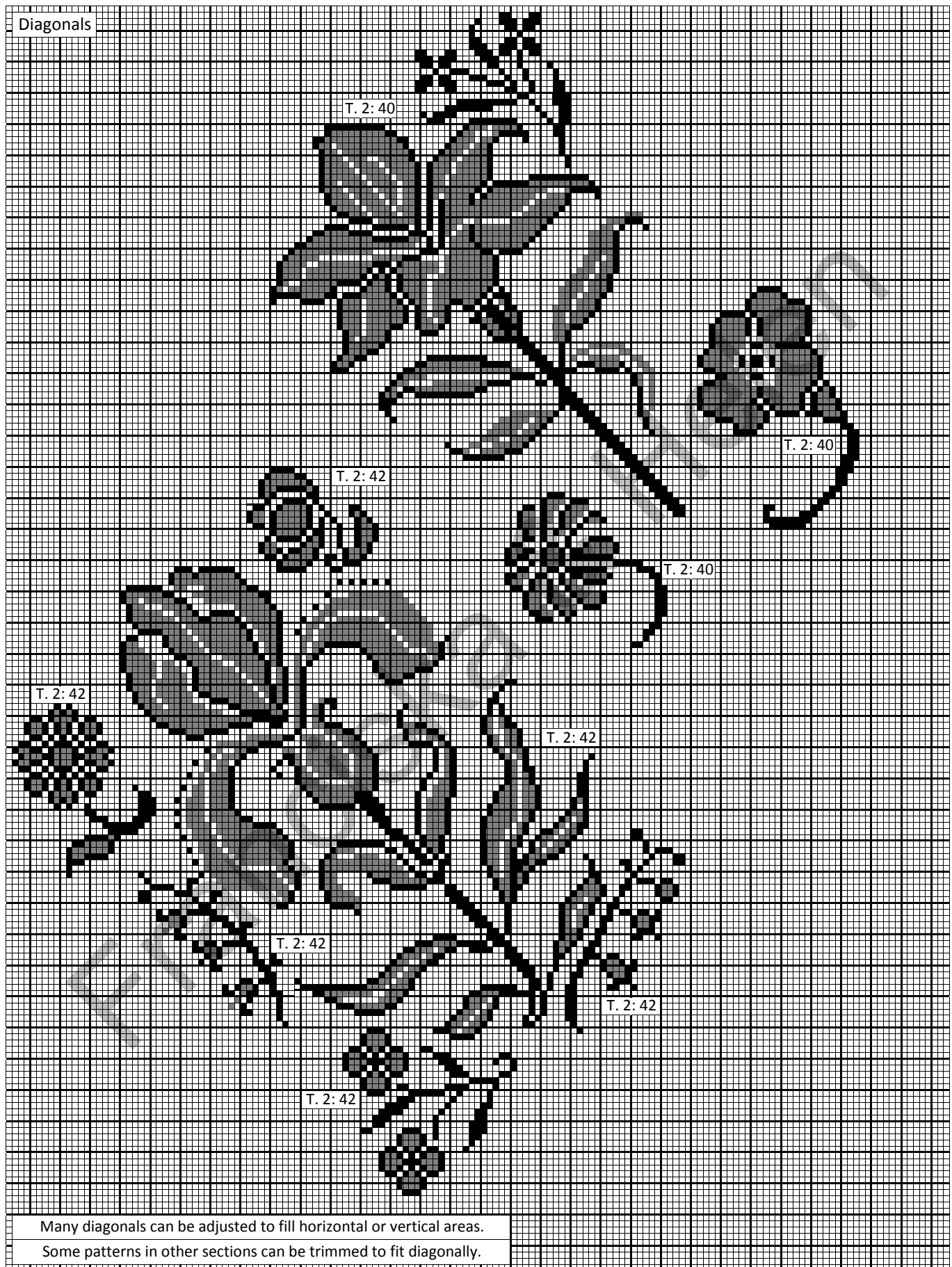
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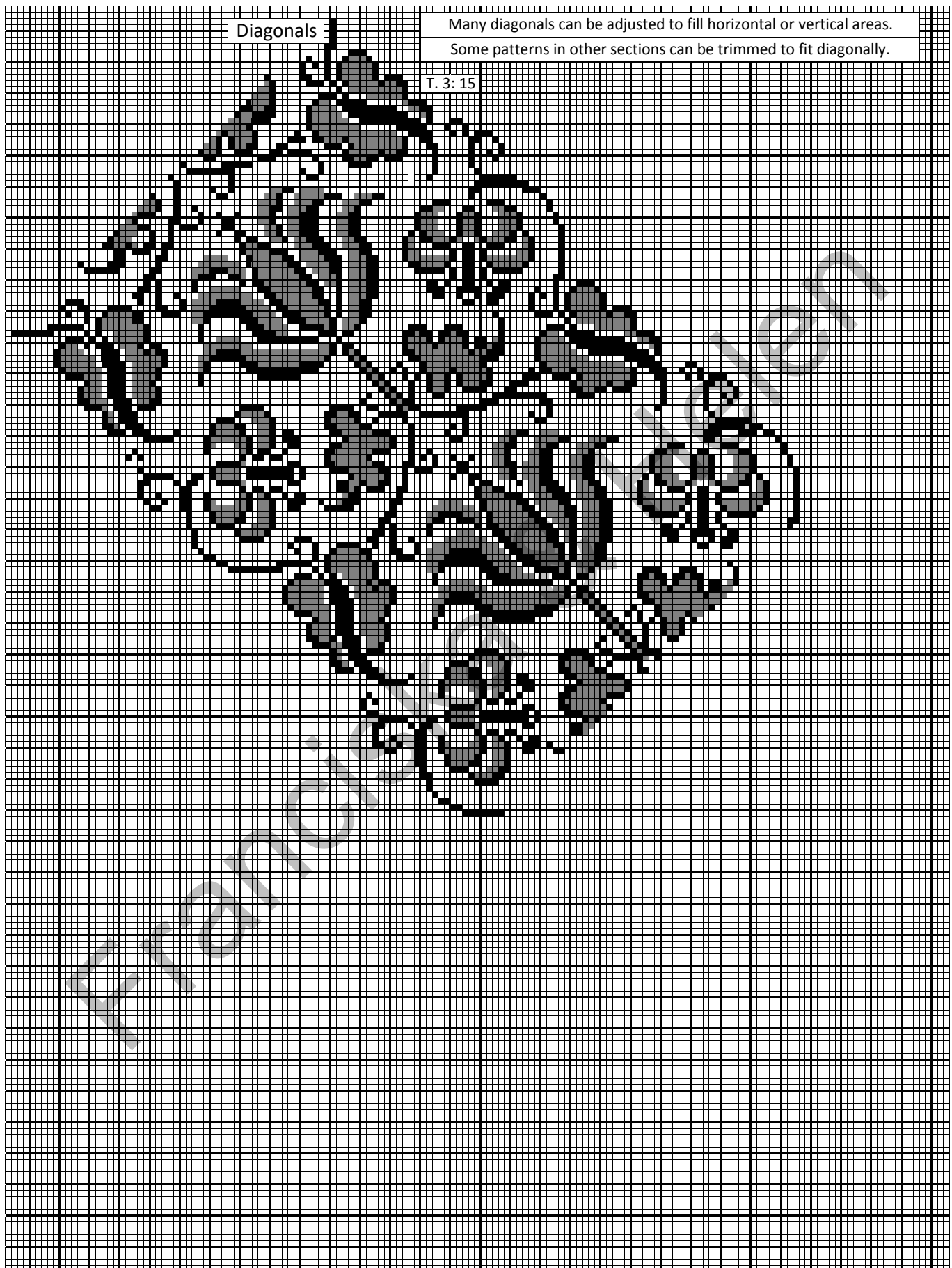
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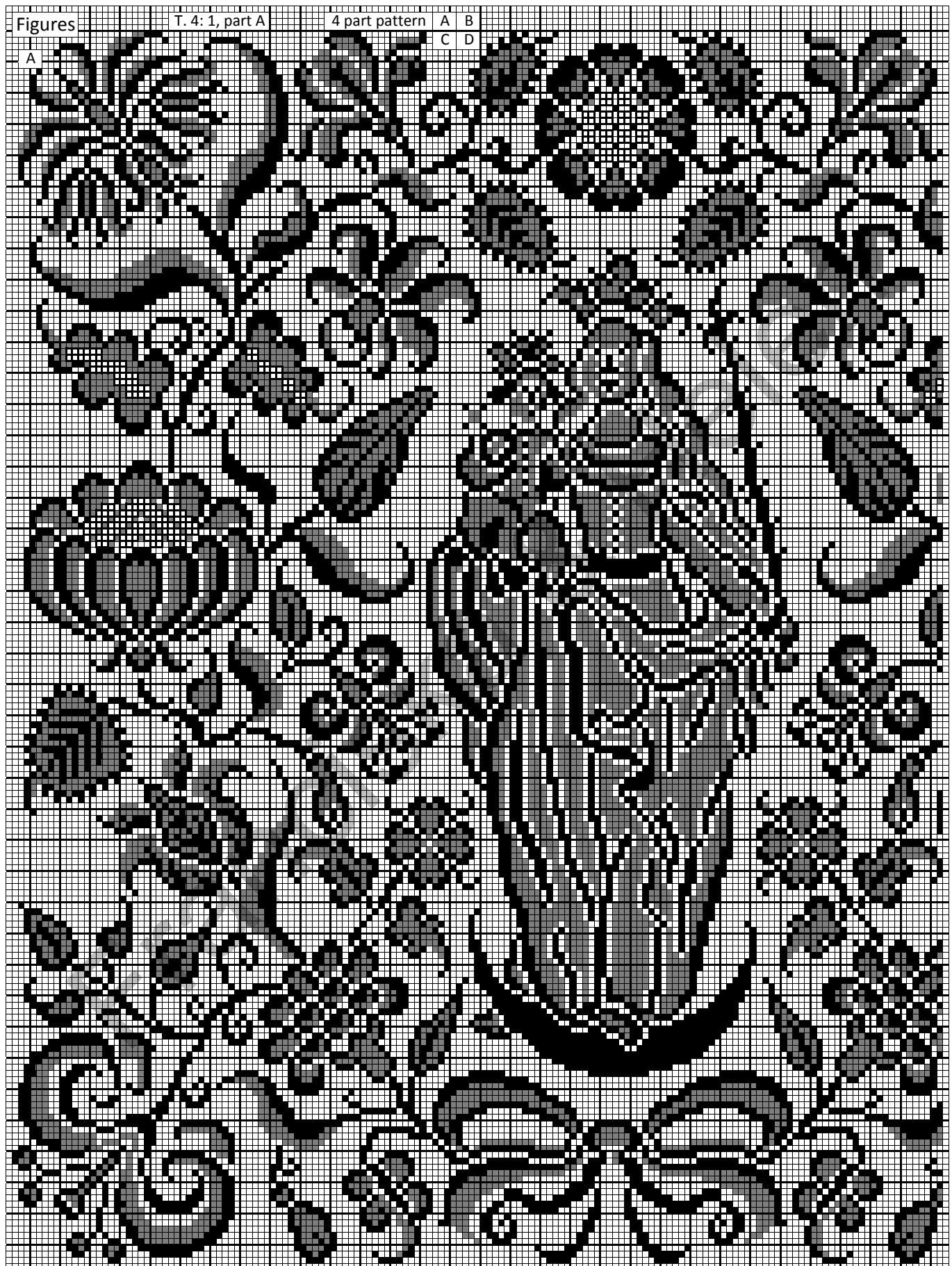
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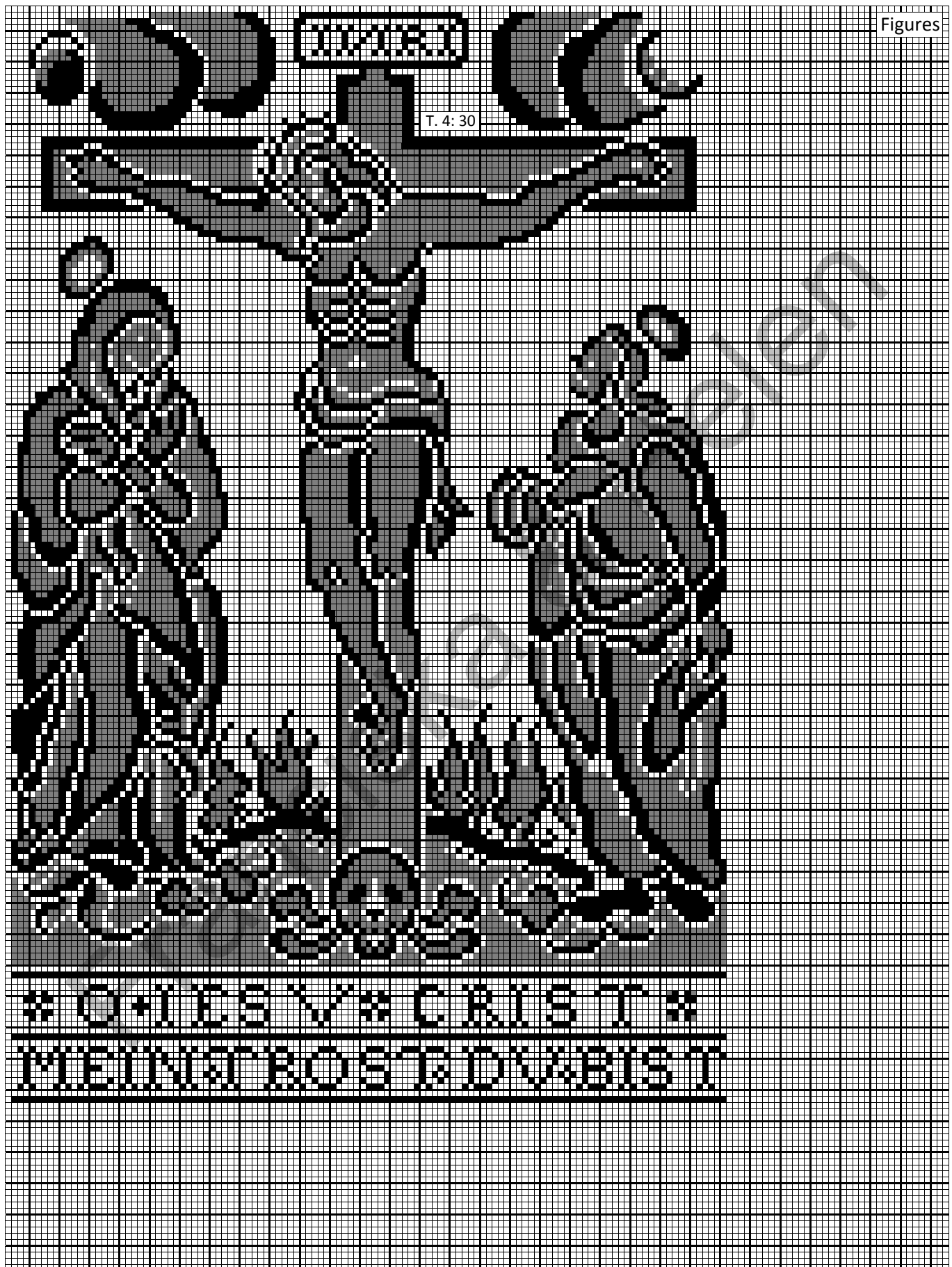
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Figures



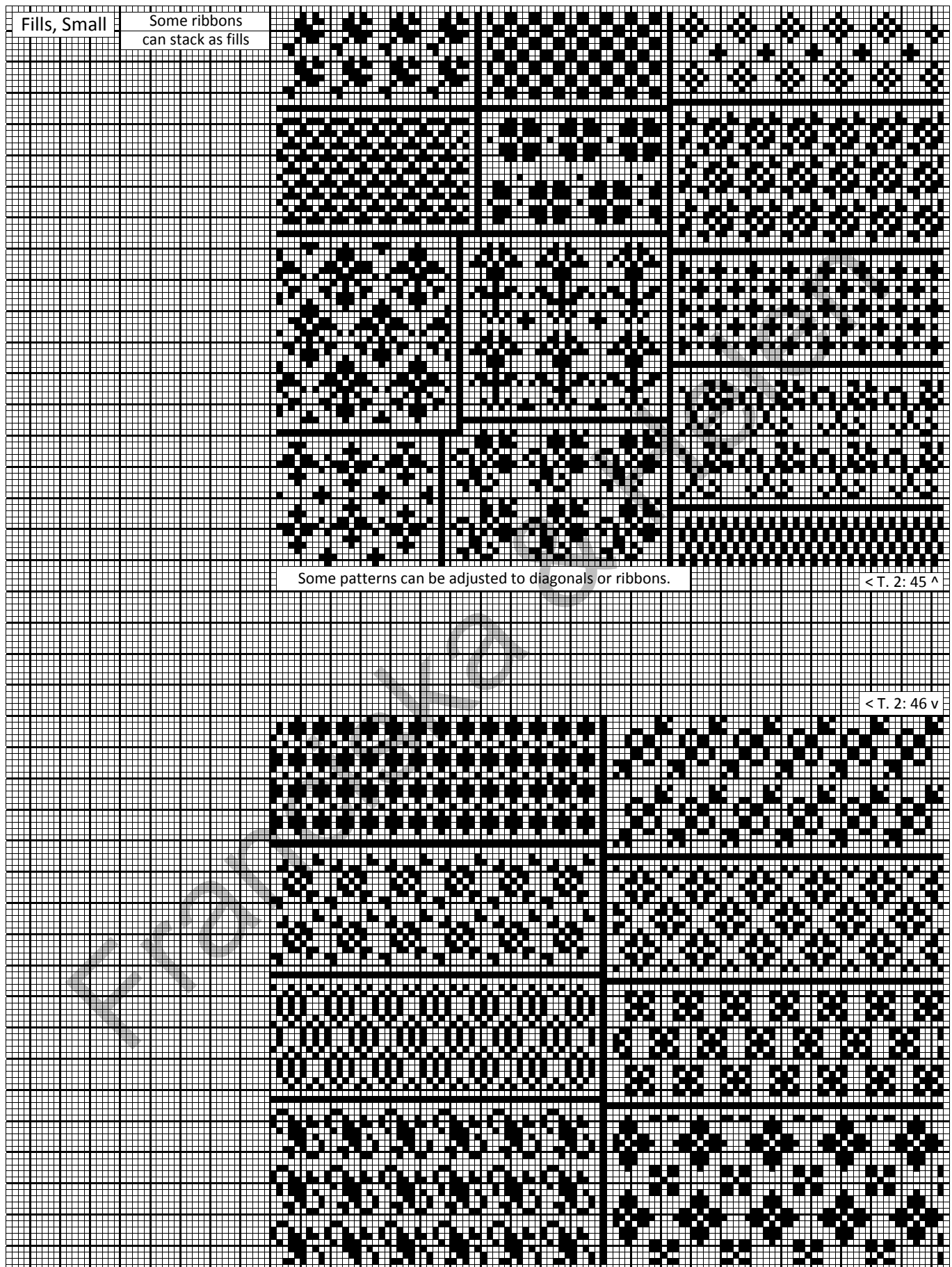
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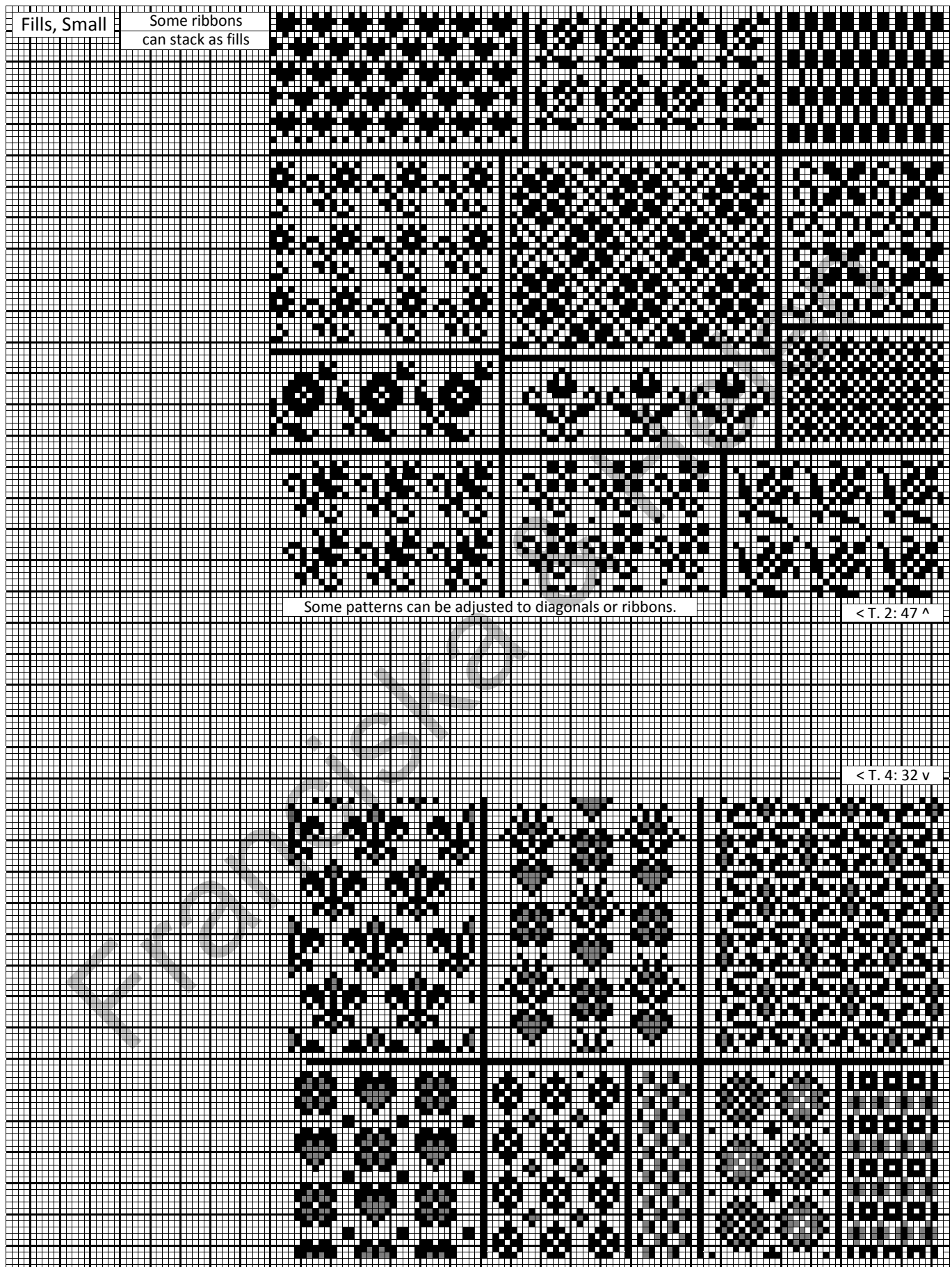
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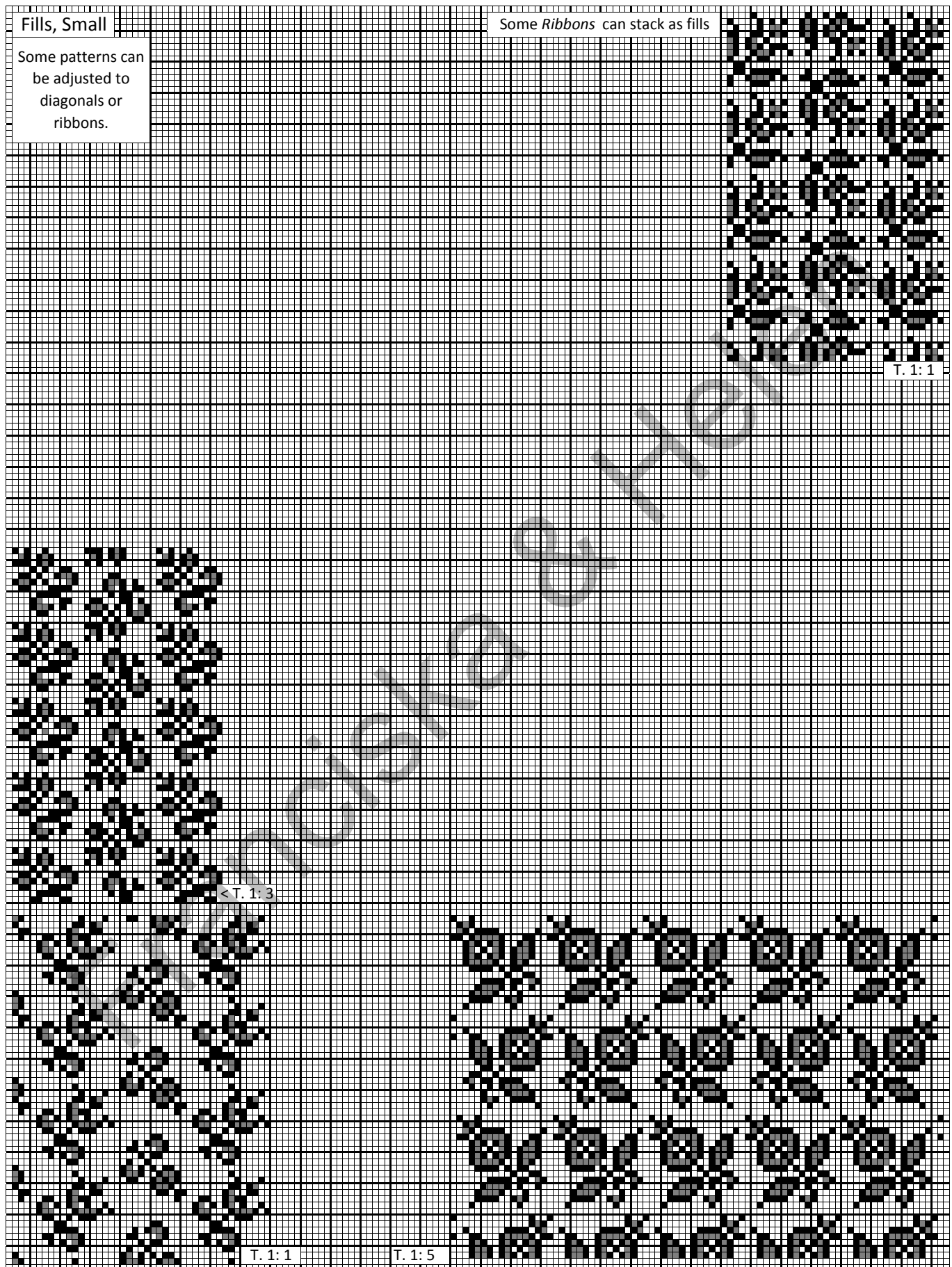
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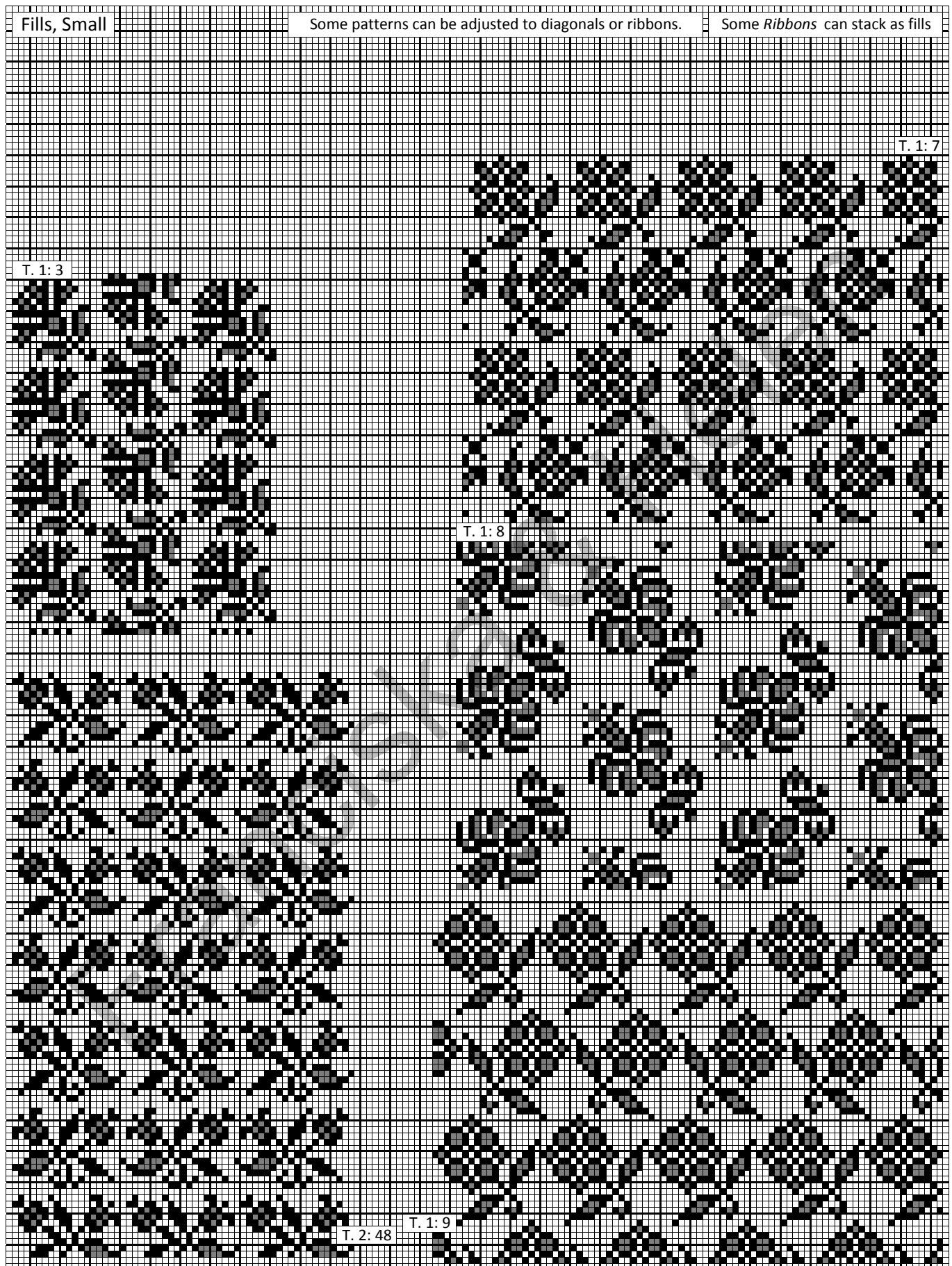
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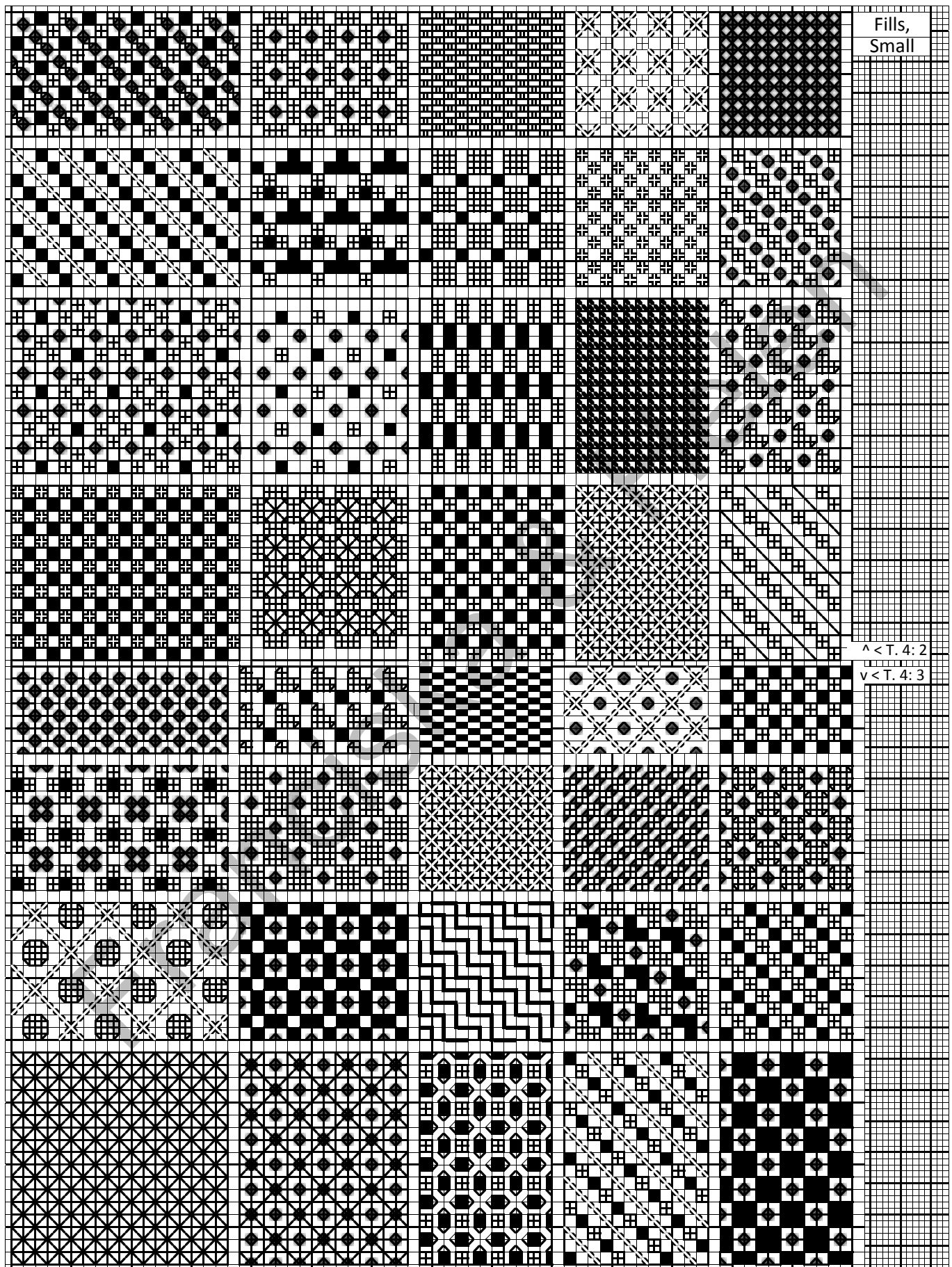
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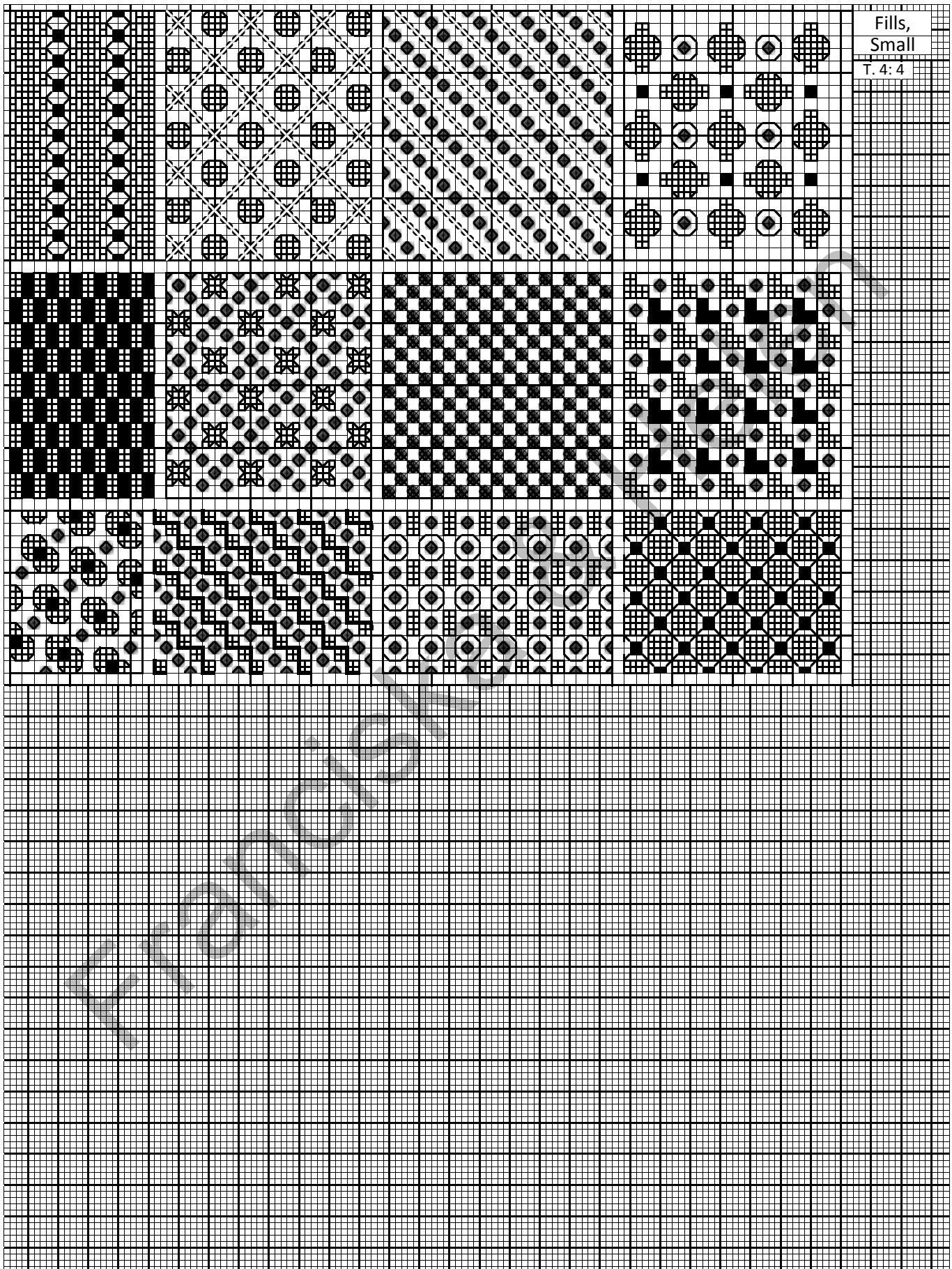
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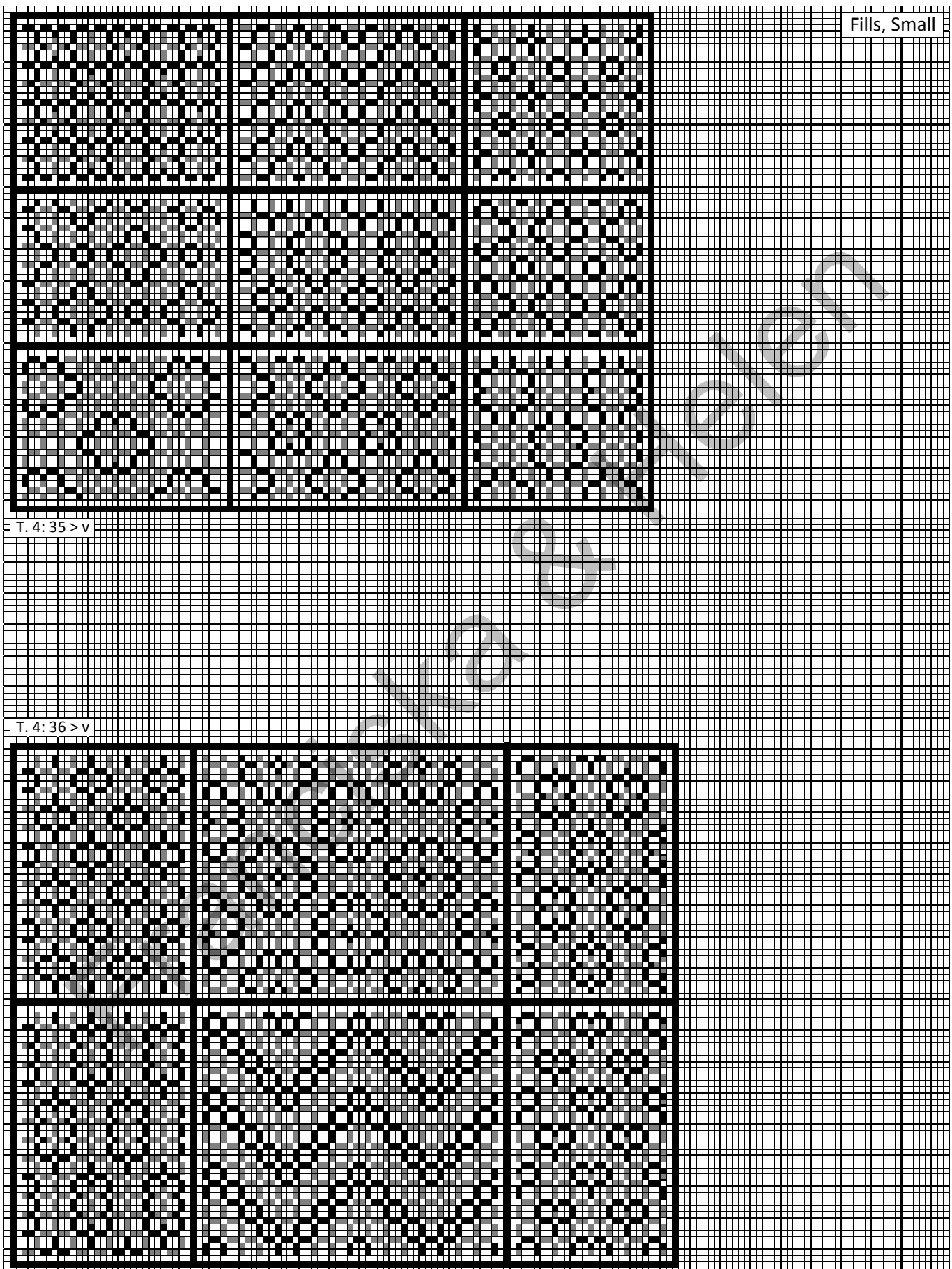
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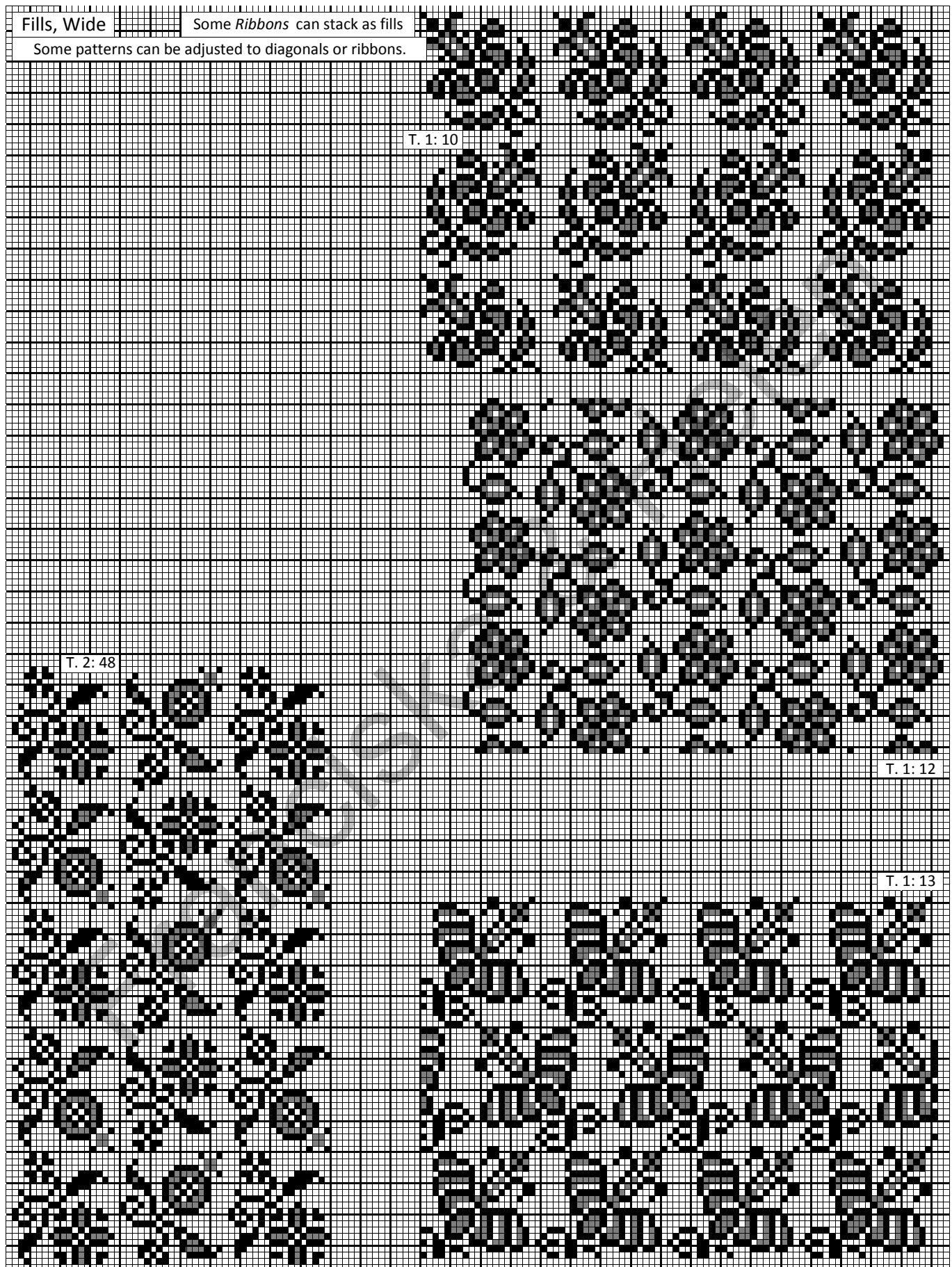
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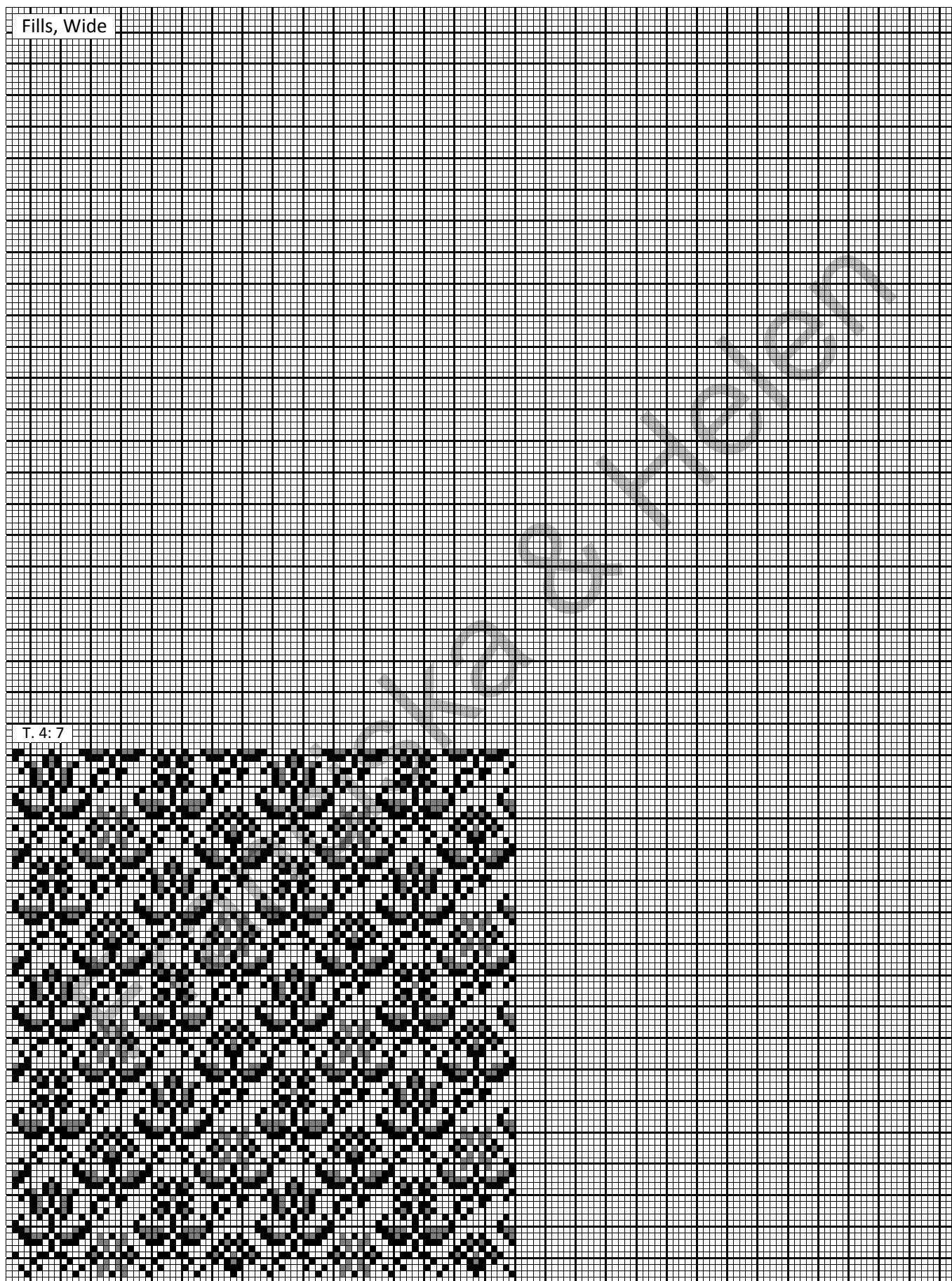
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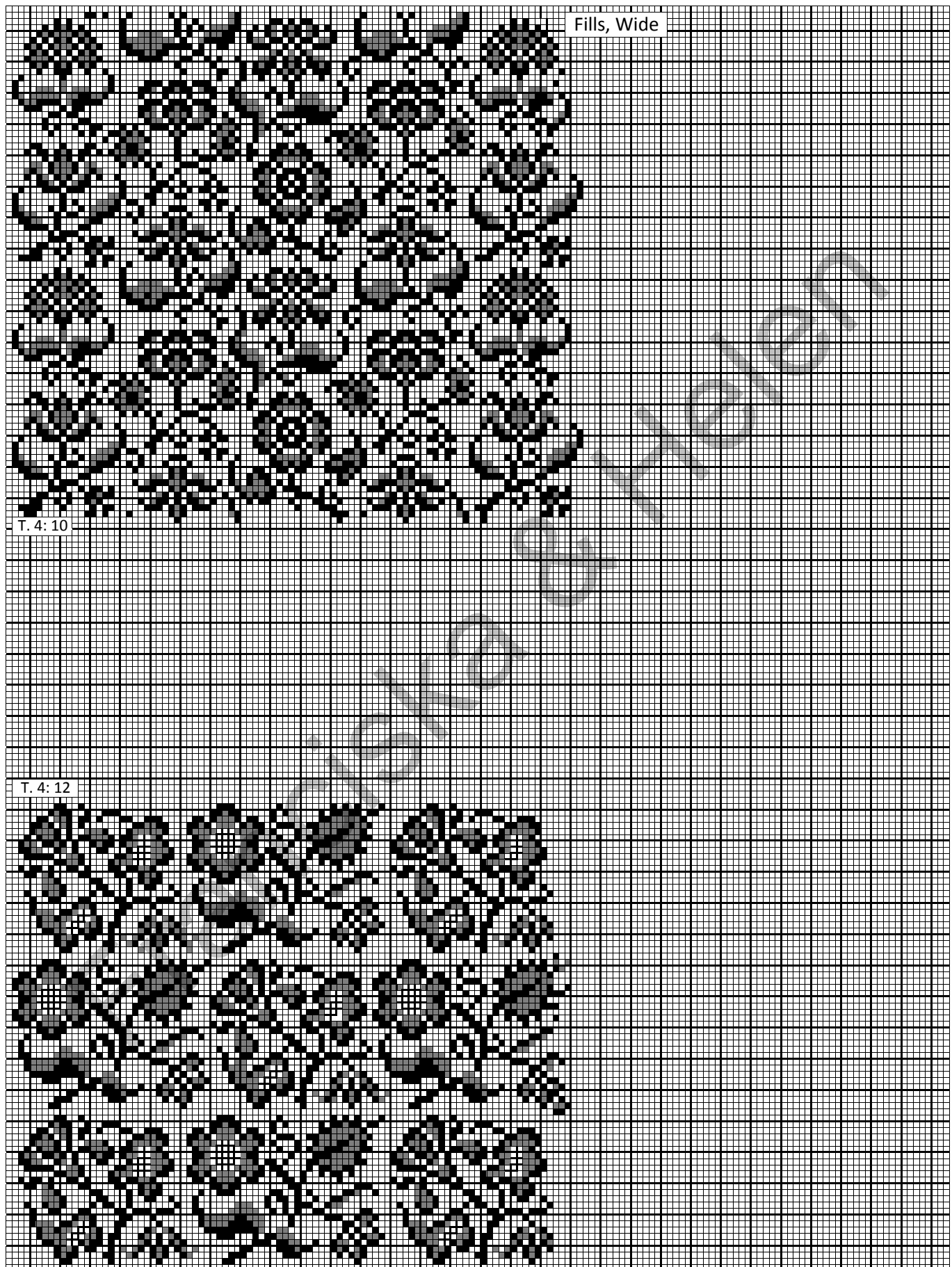
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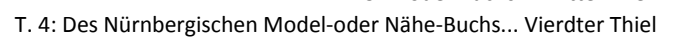
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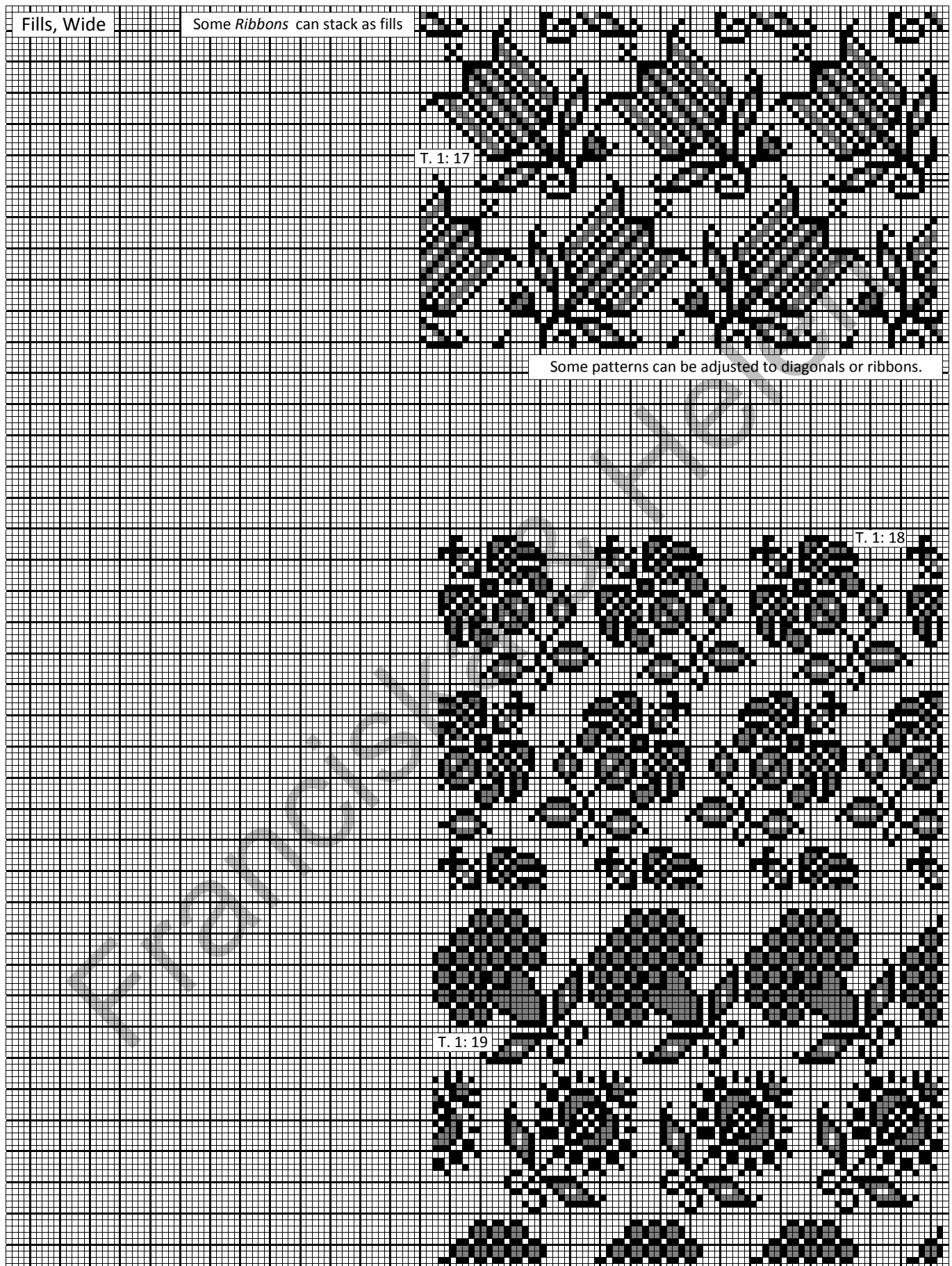
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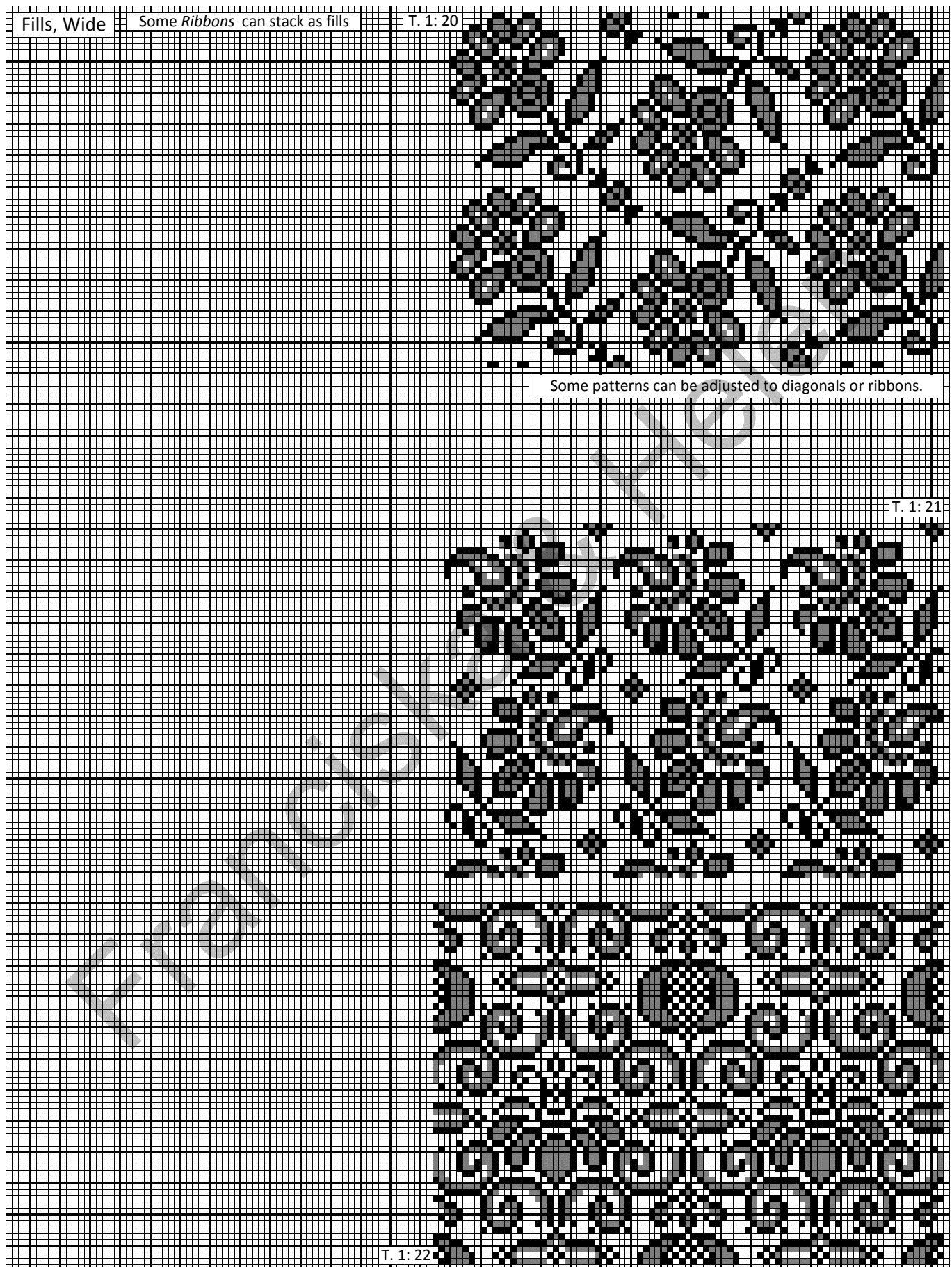
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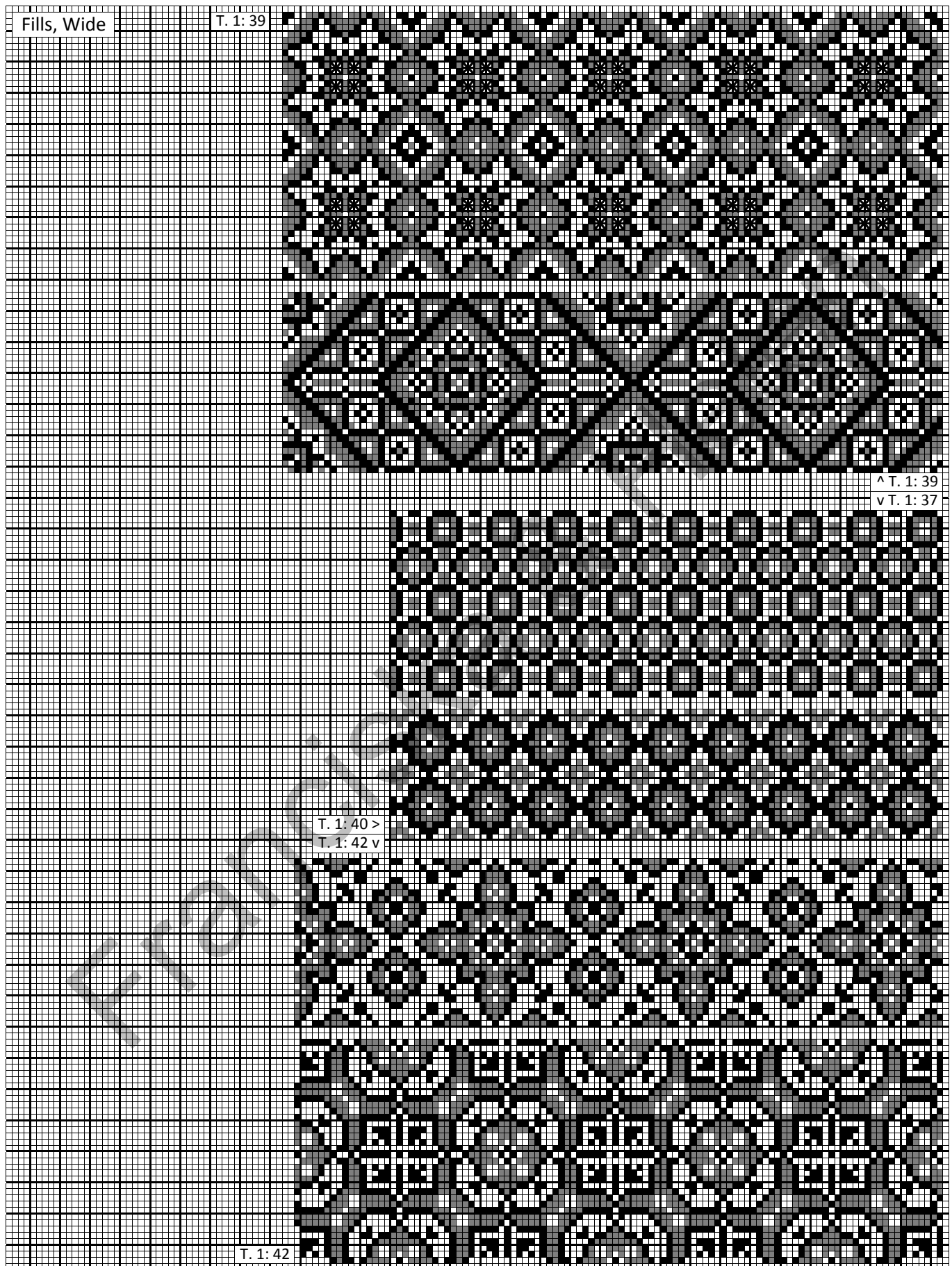
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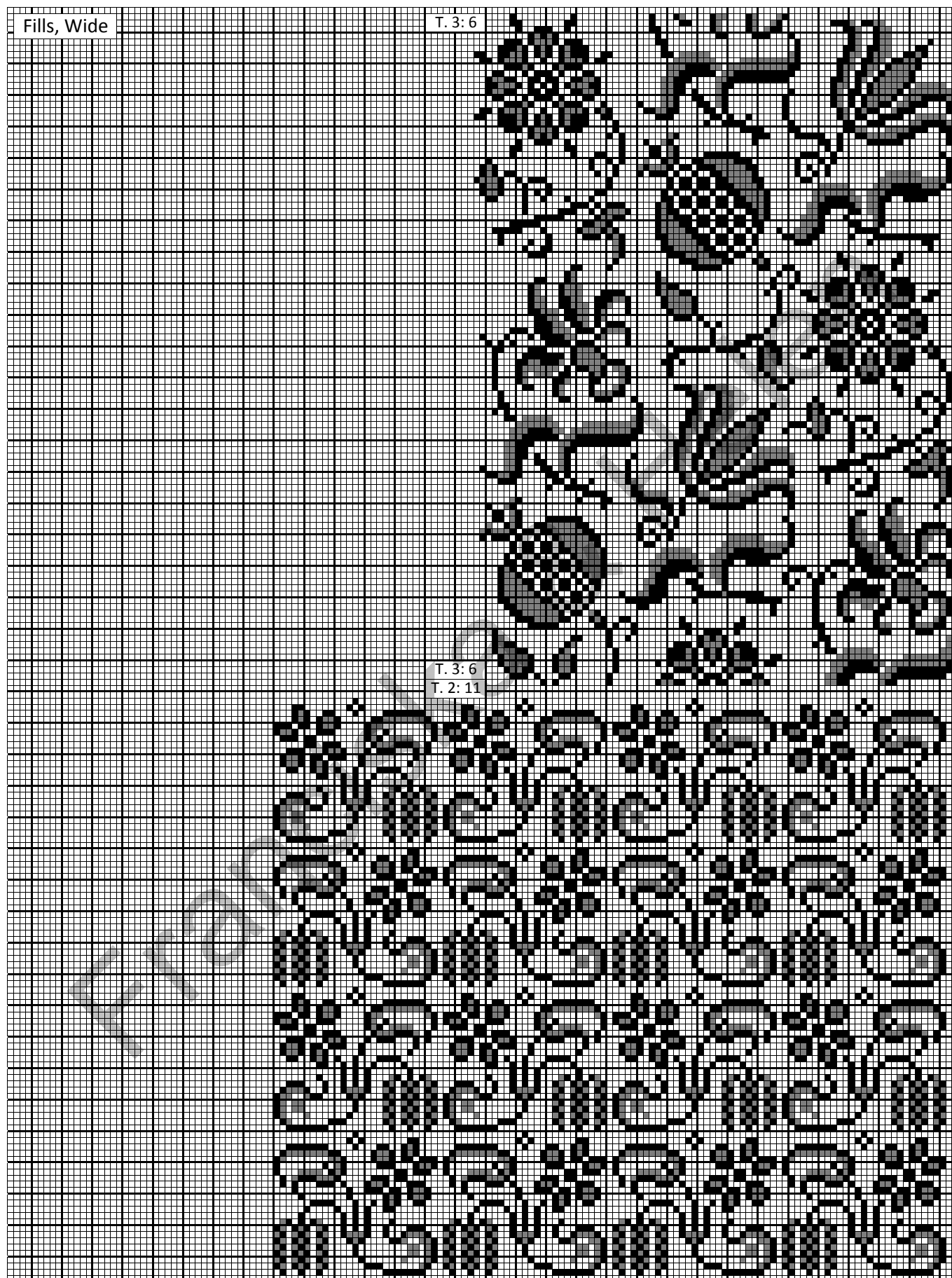
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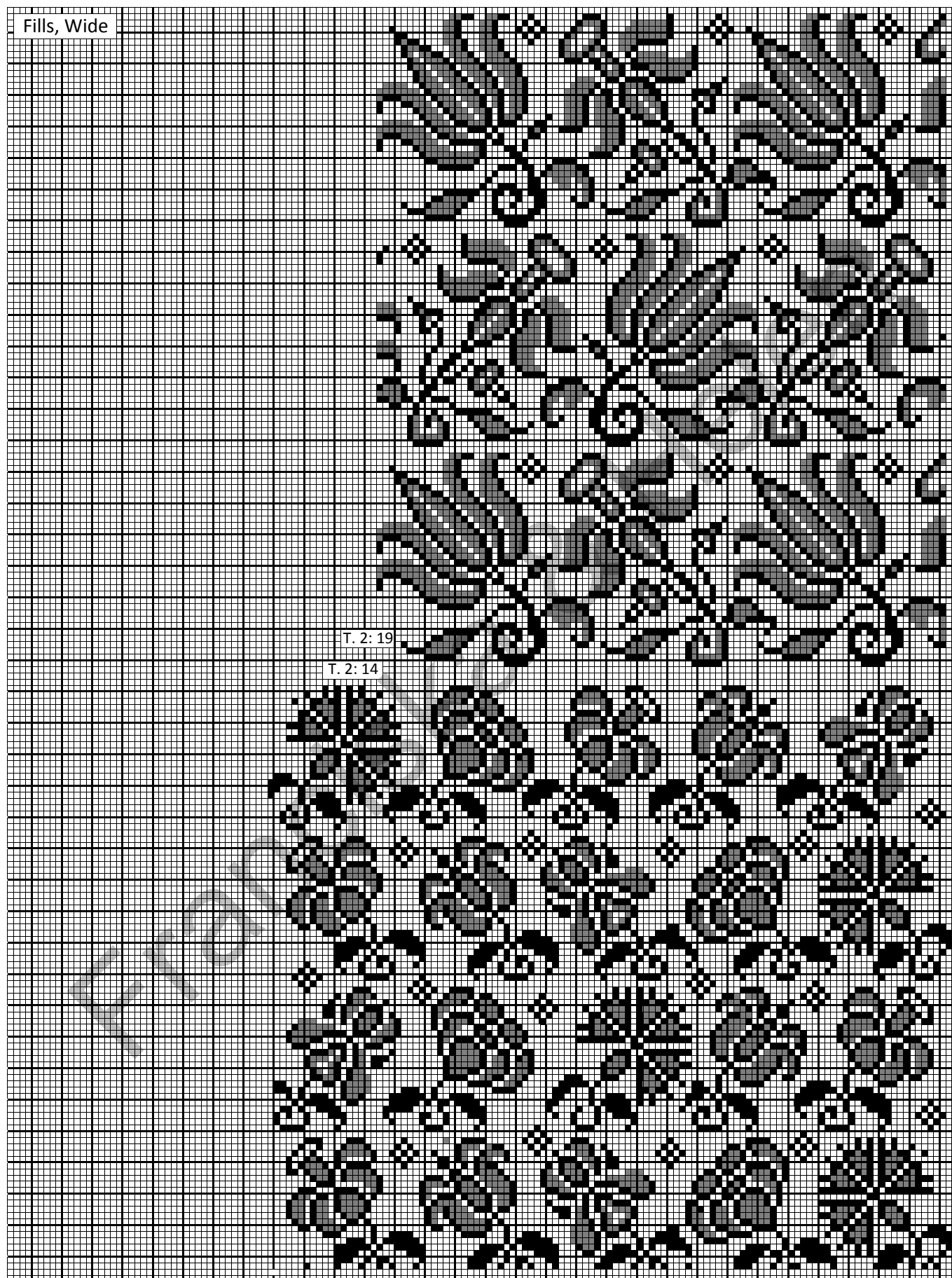
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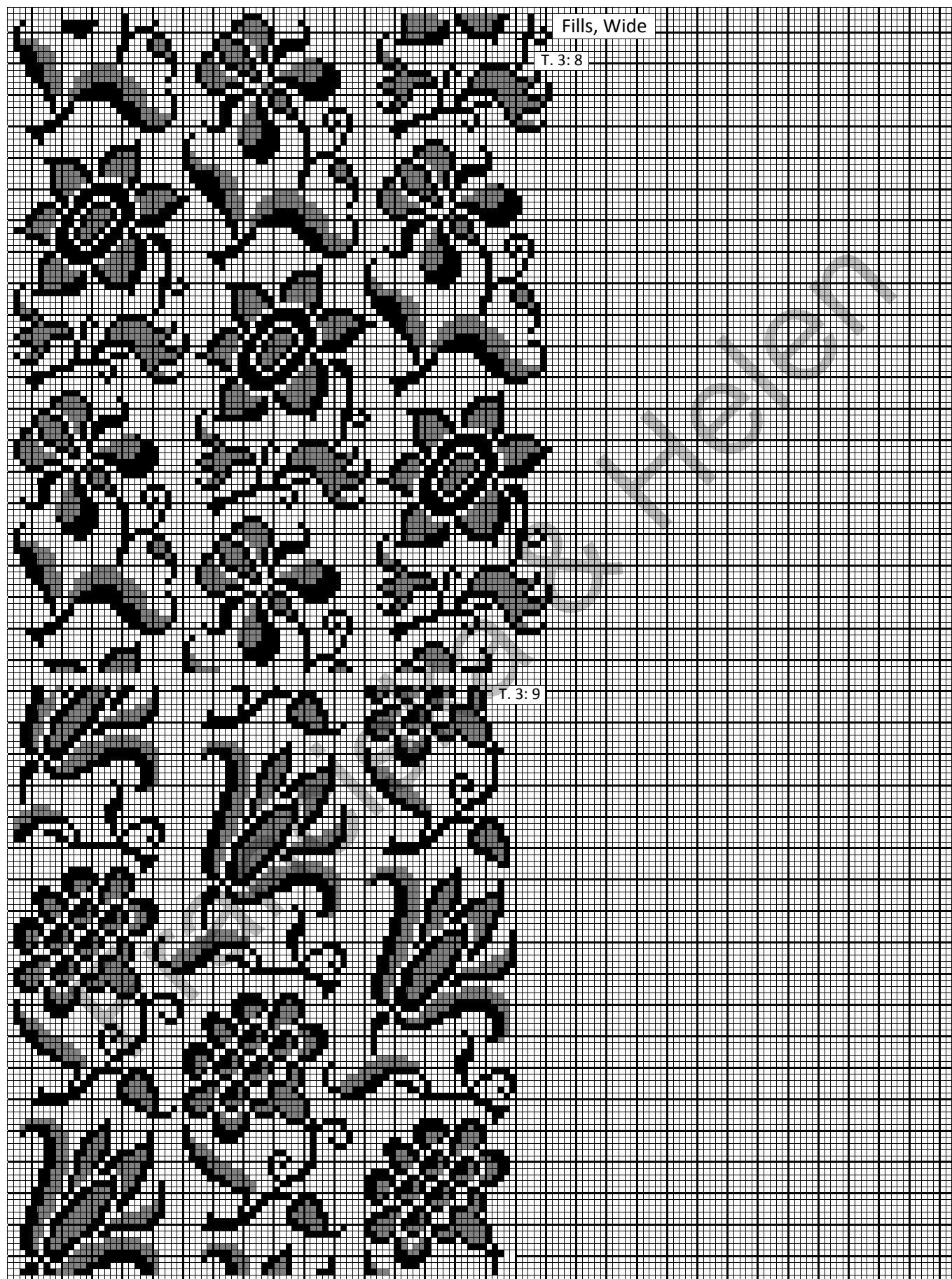
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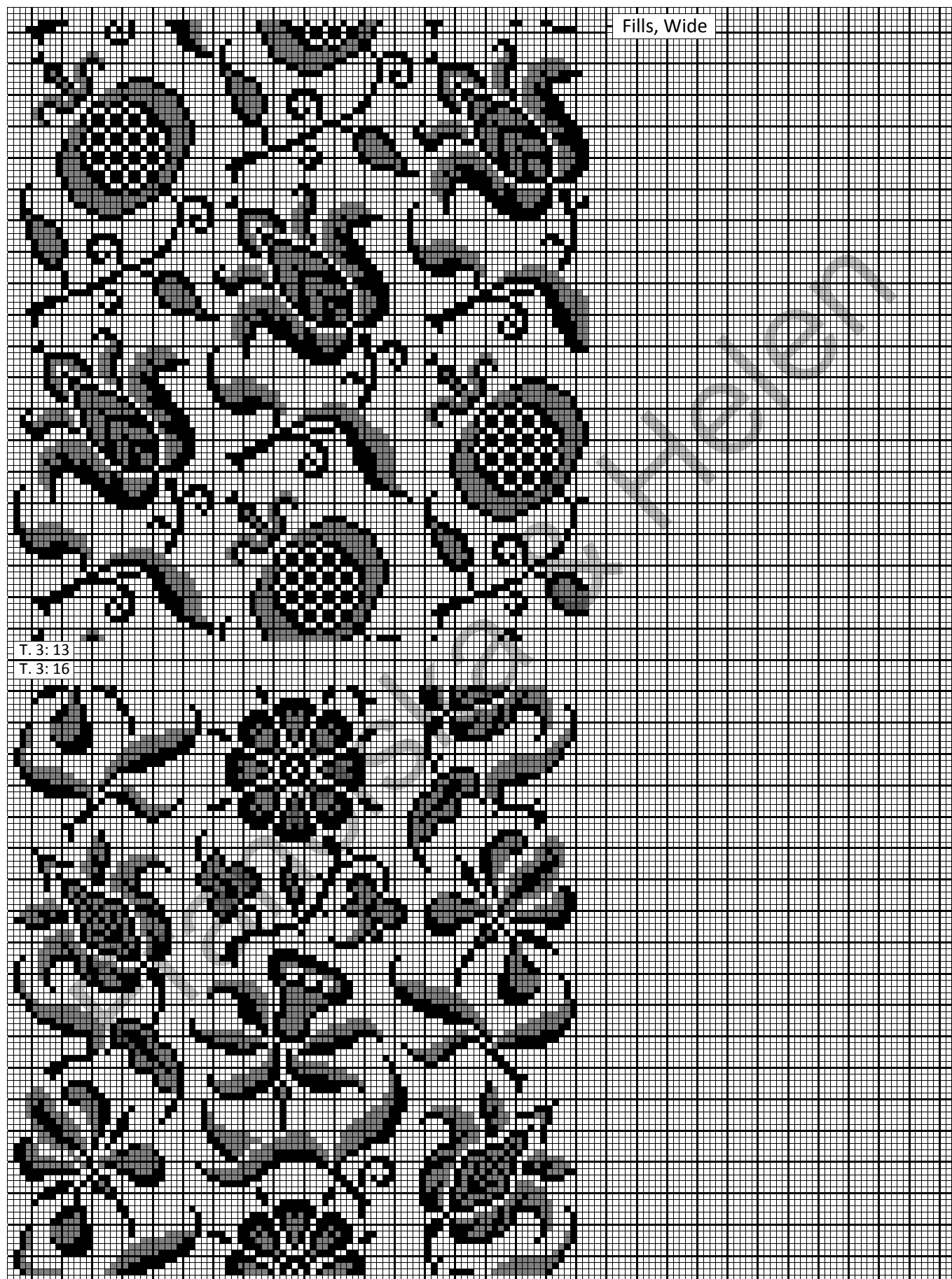
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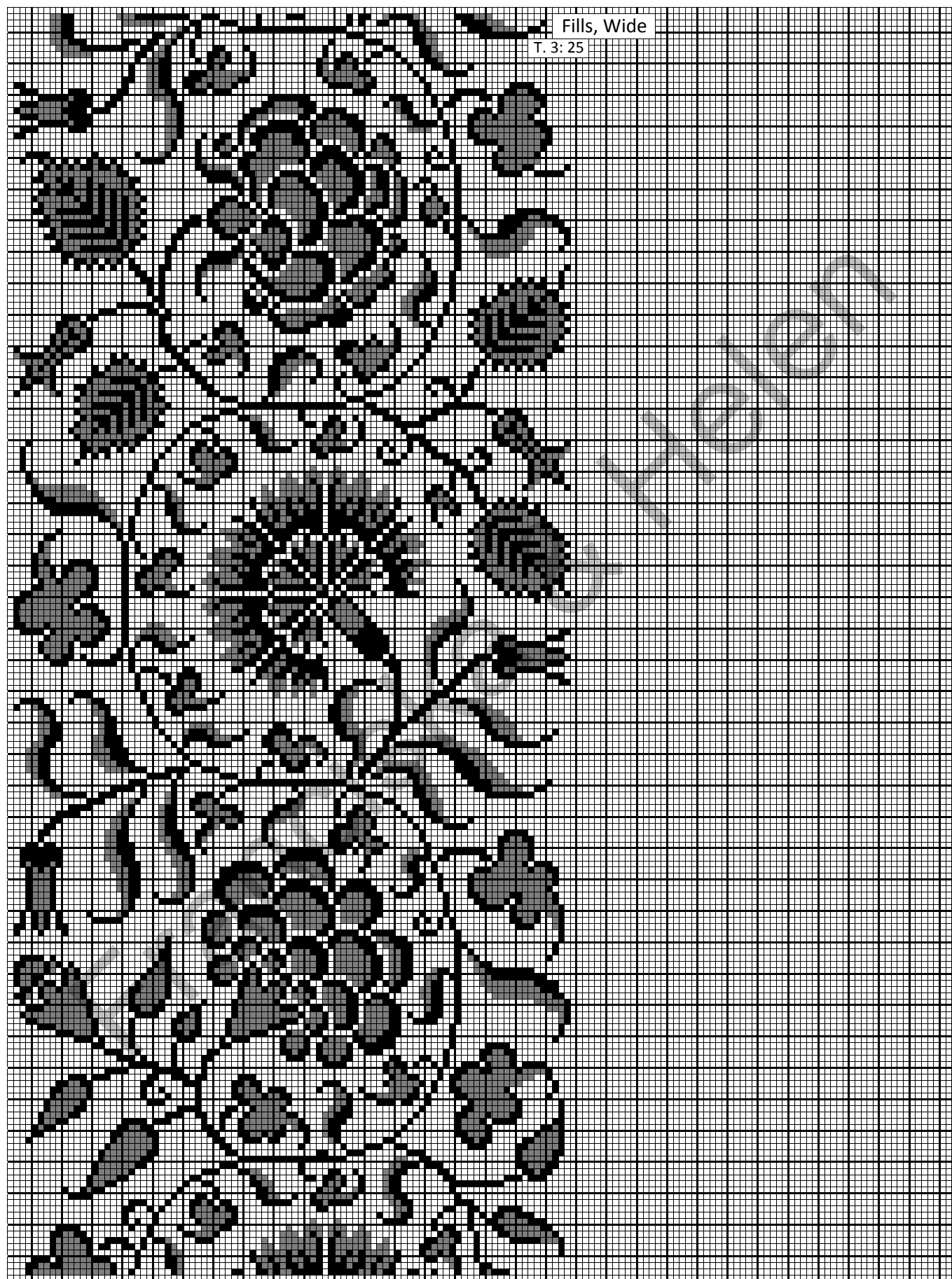
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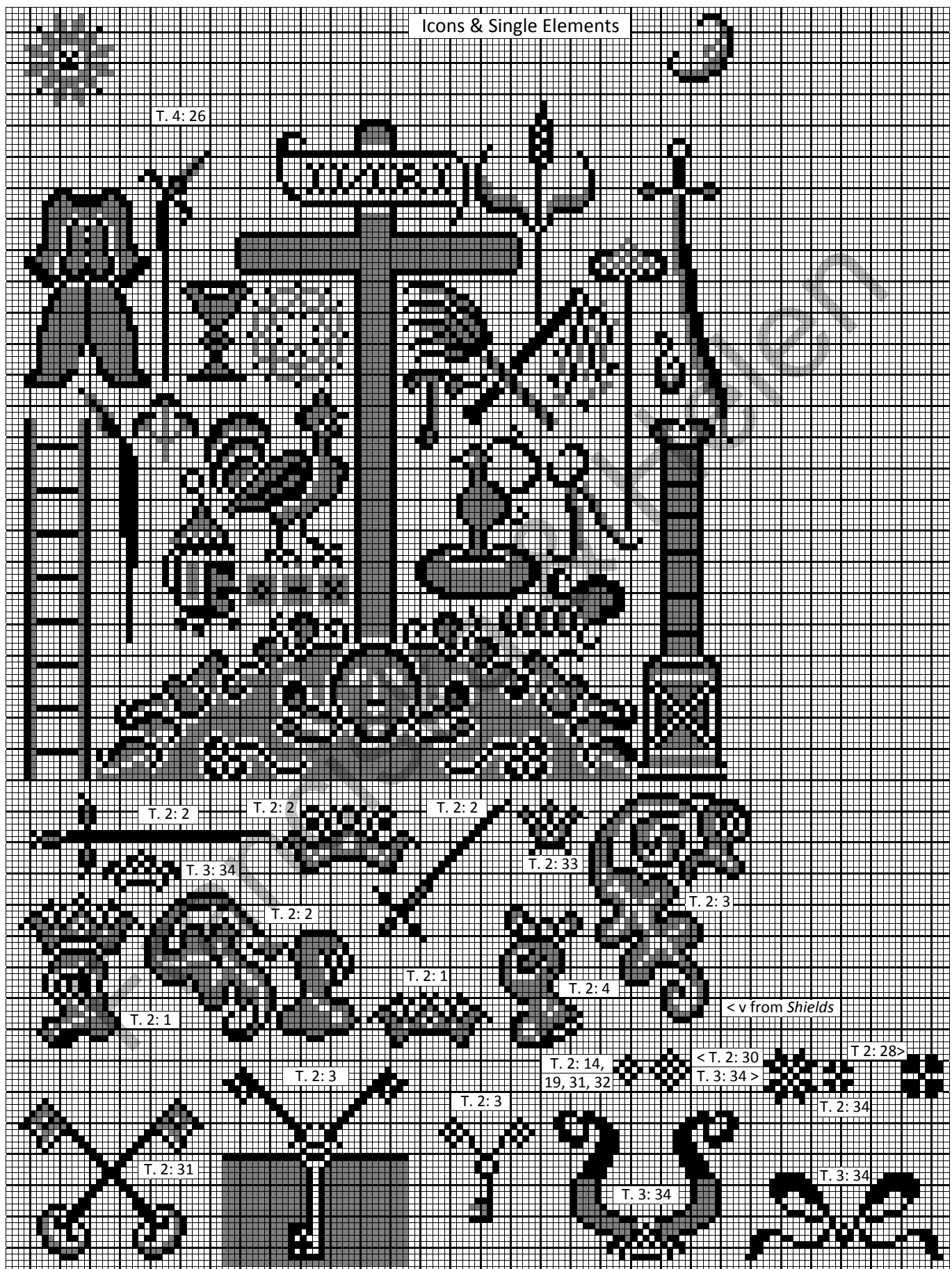
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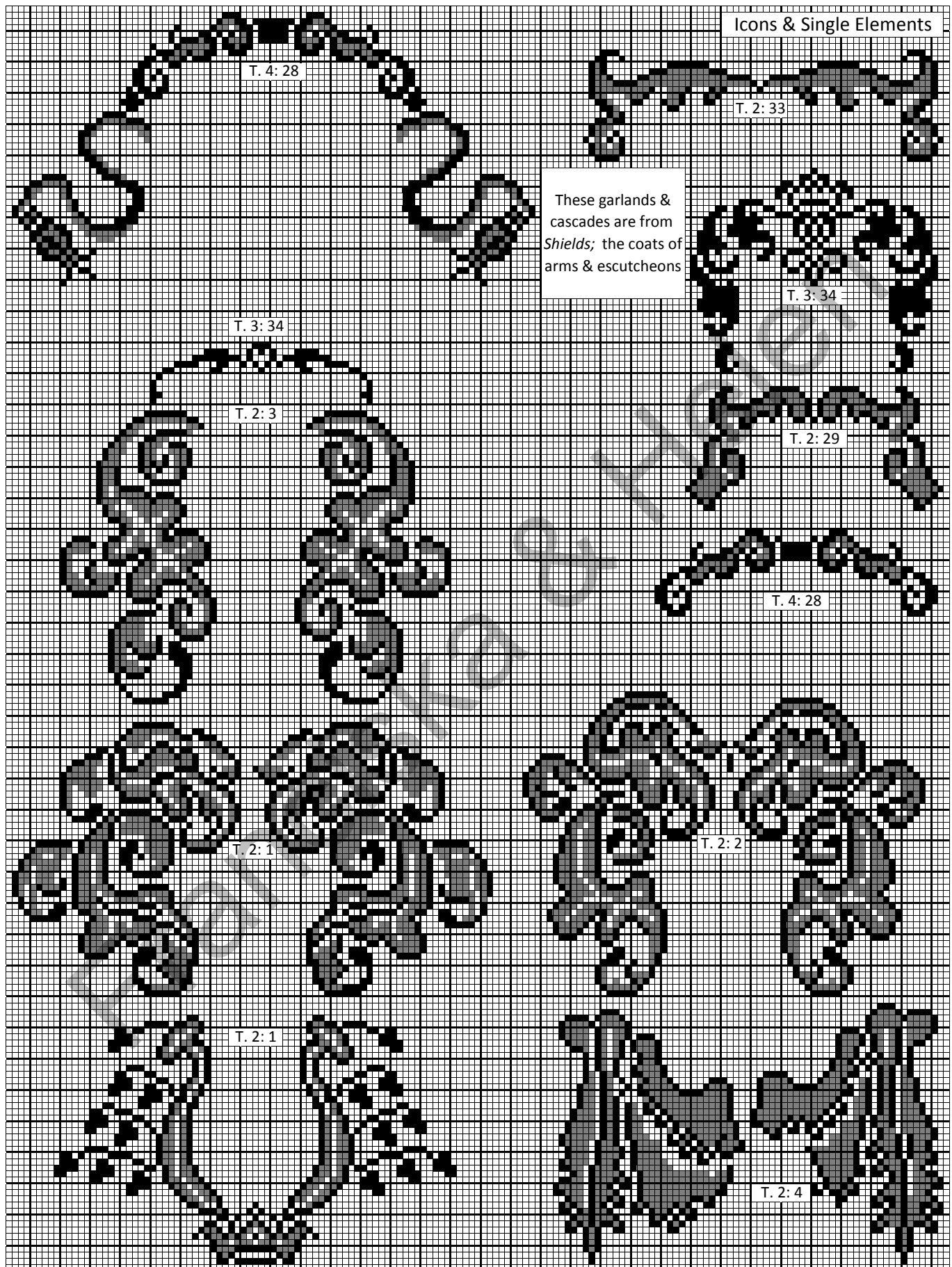
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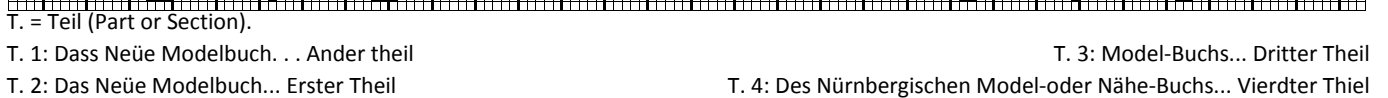
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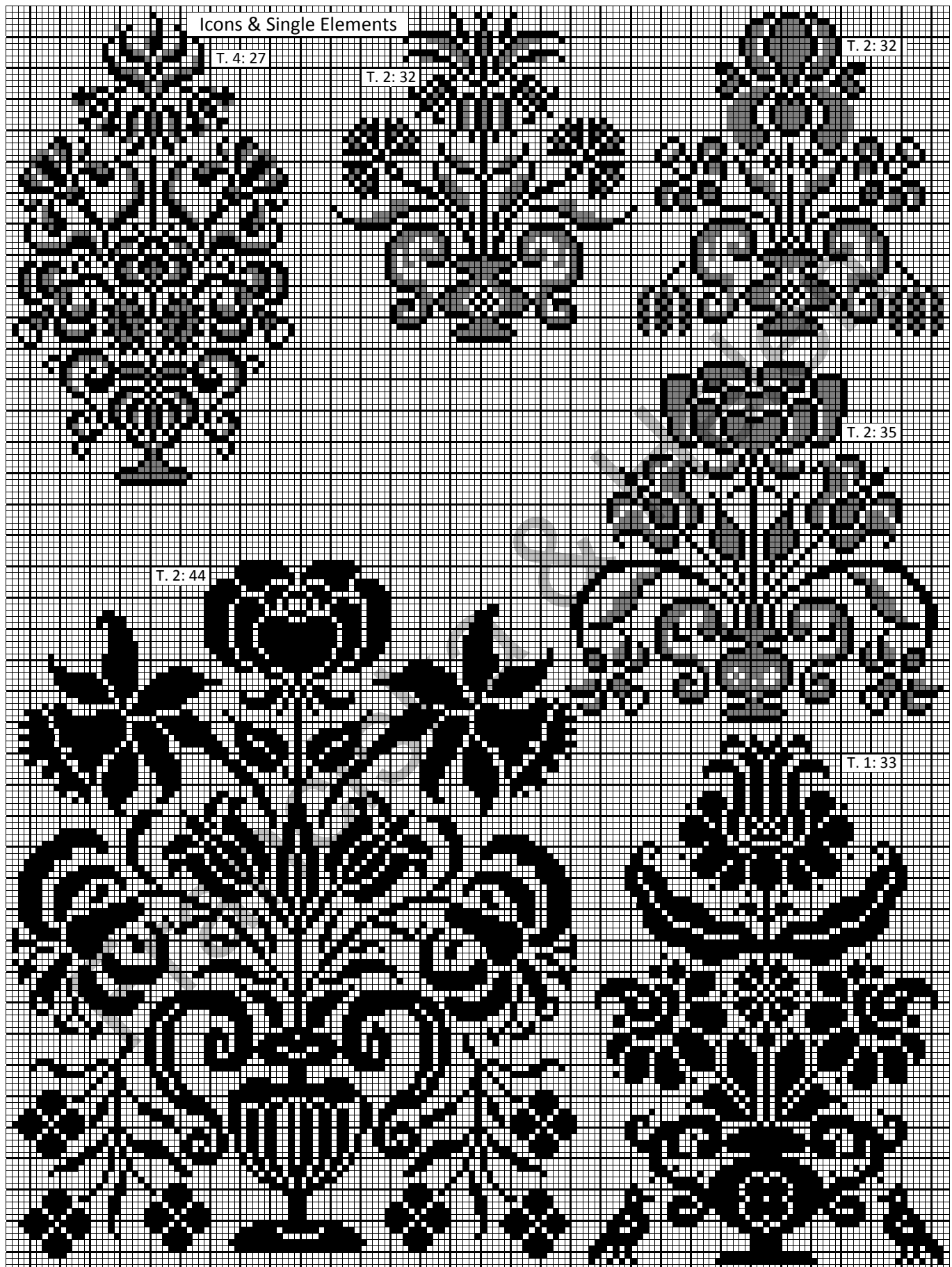
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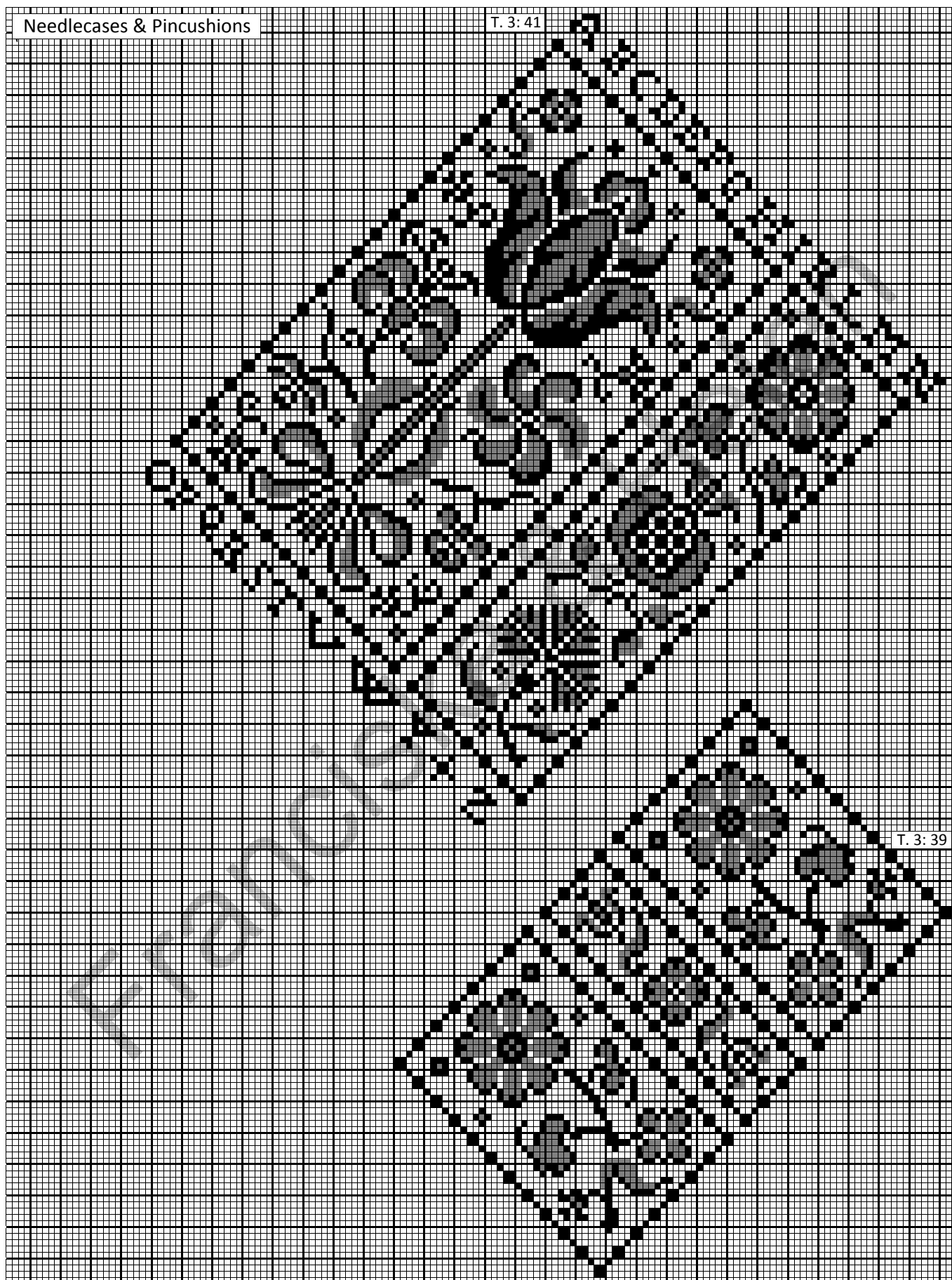
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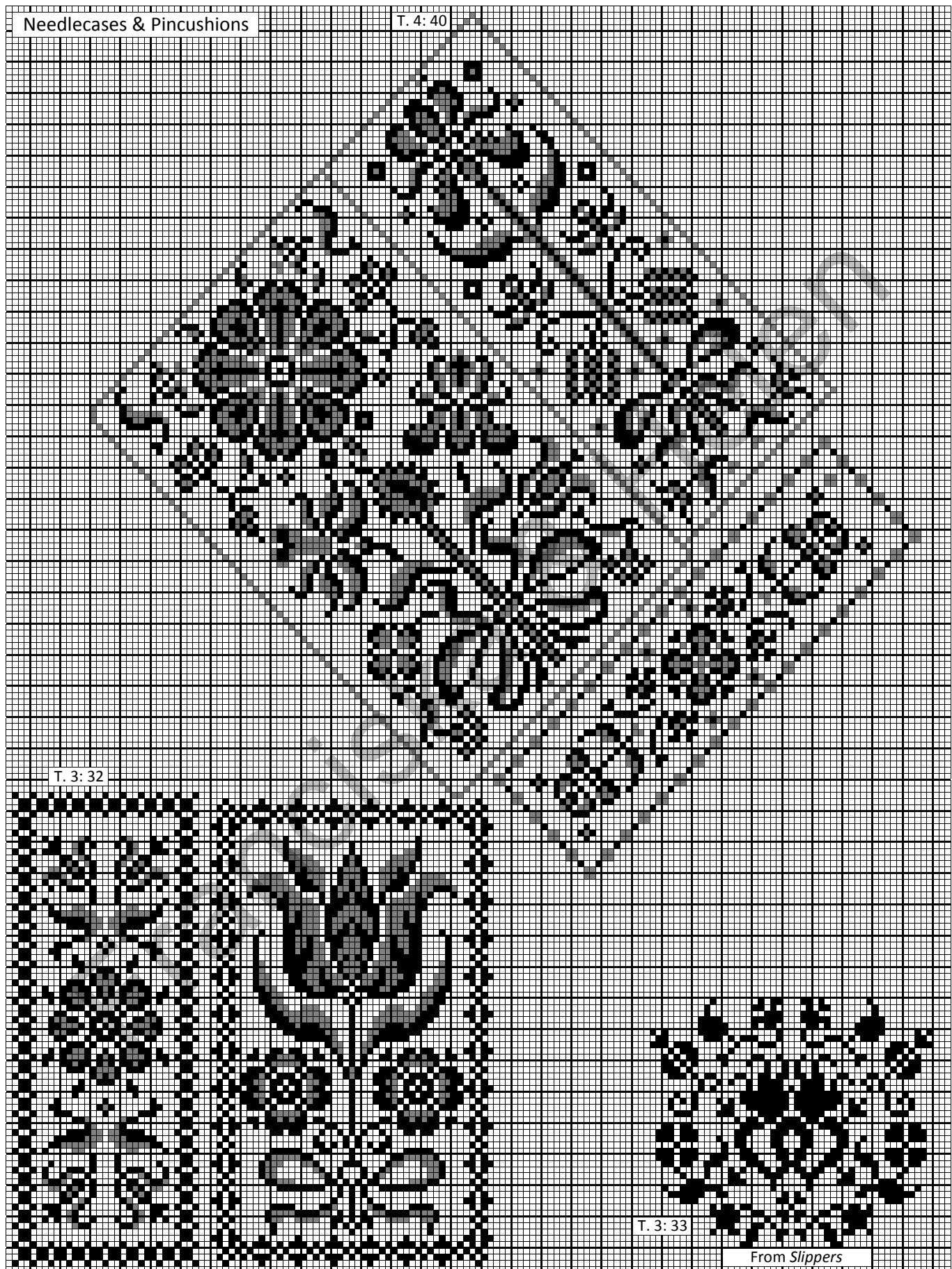
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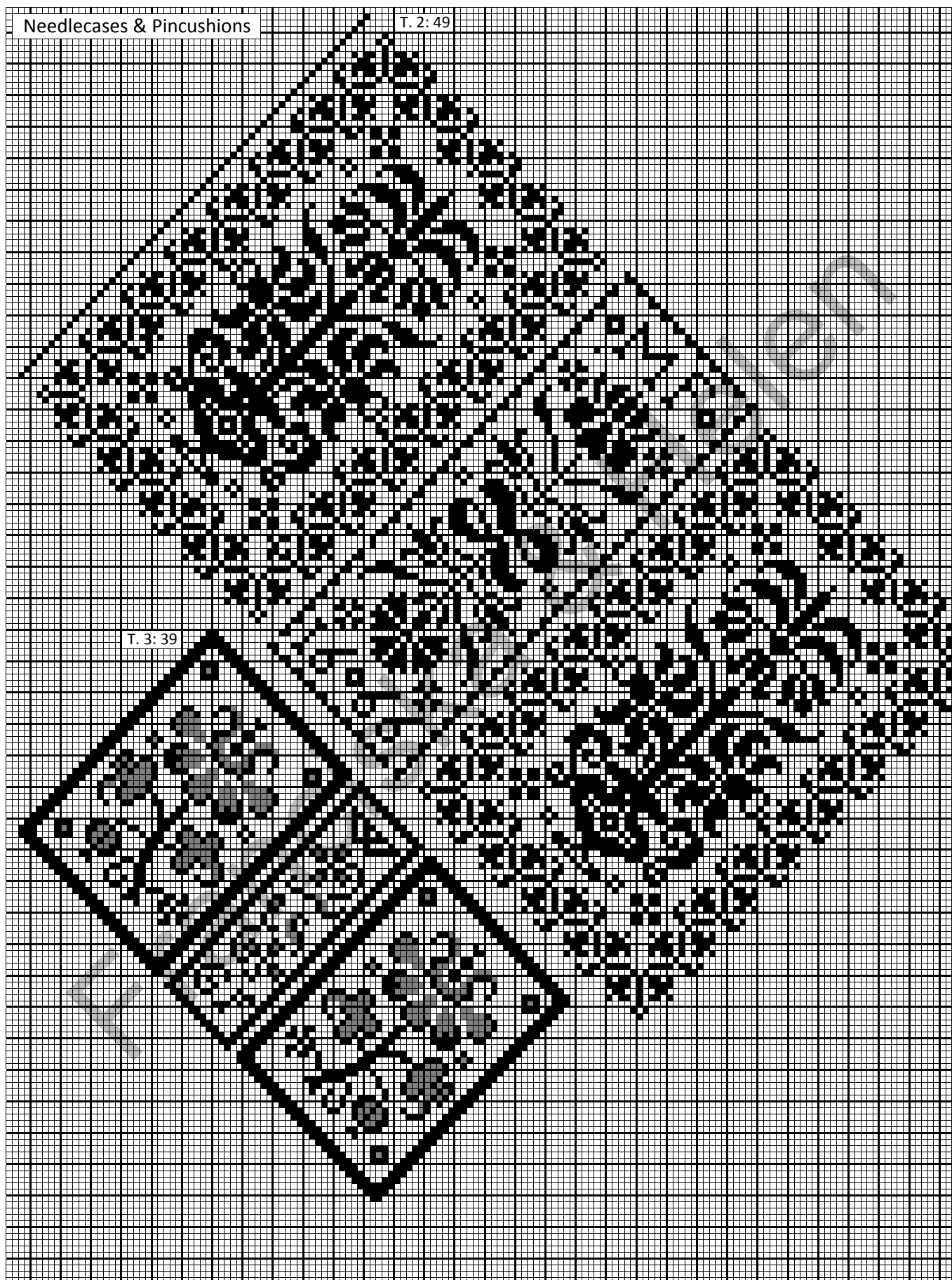
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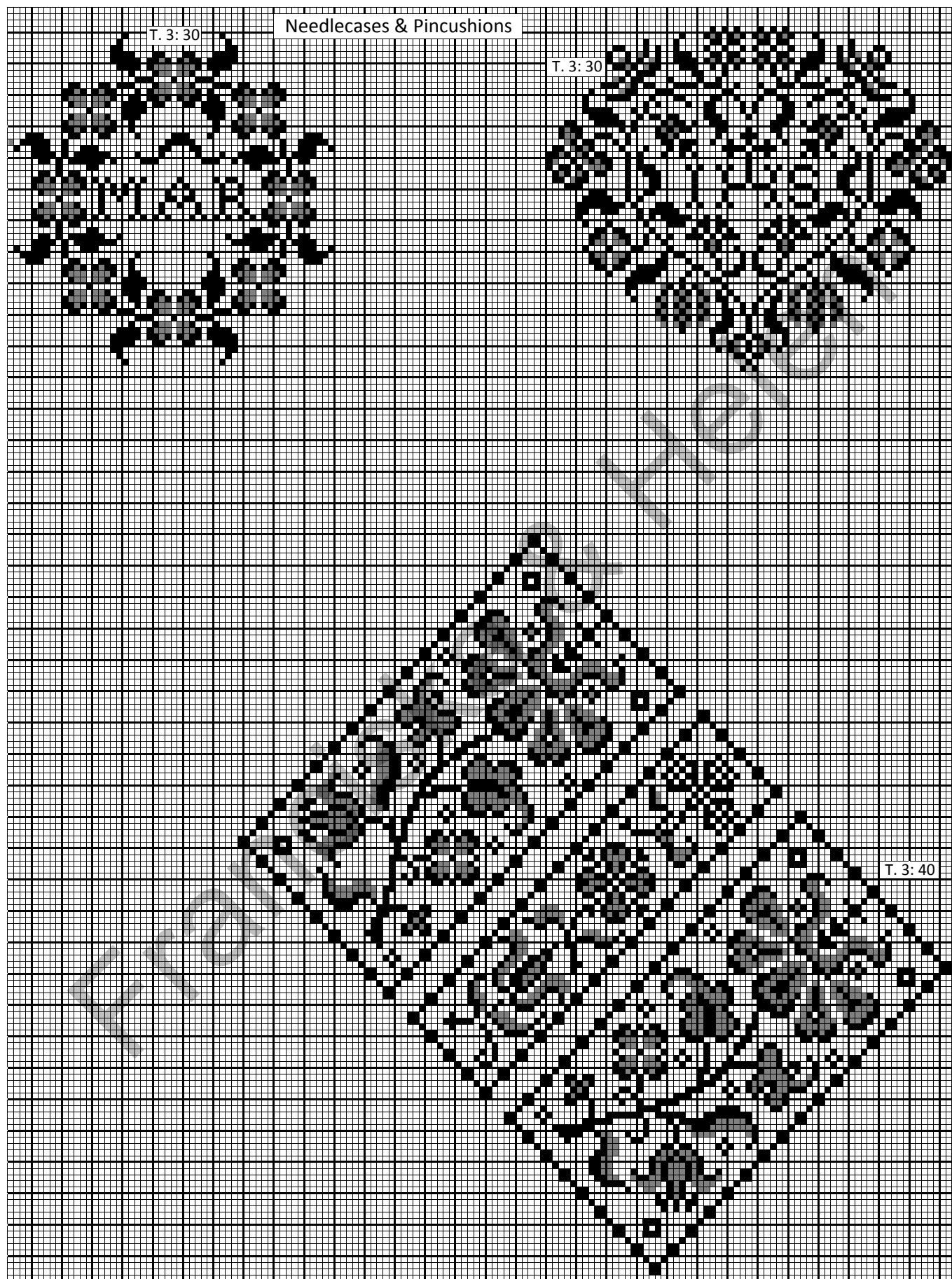
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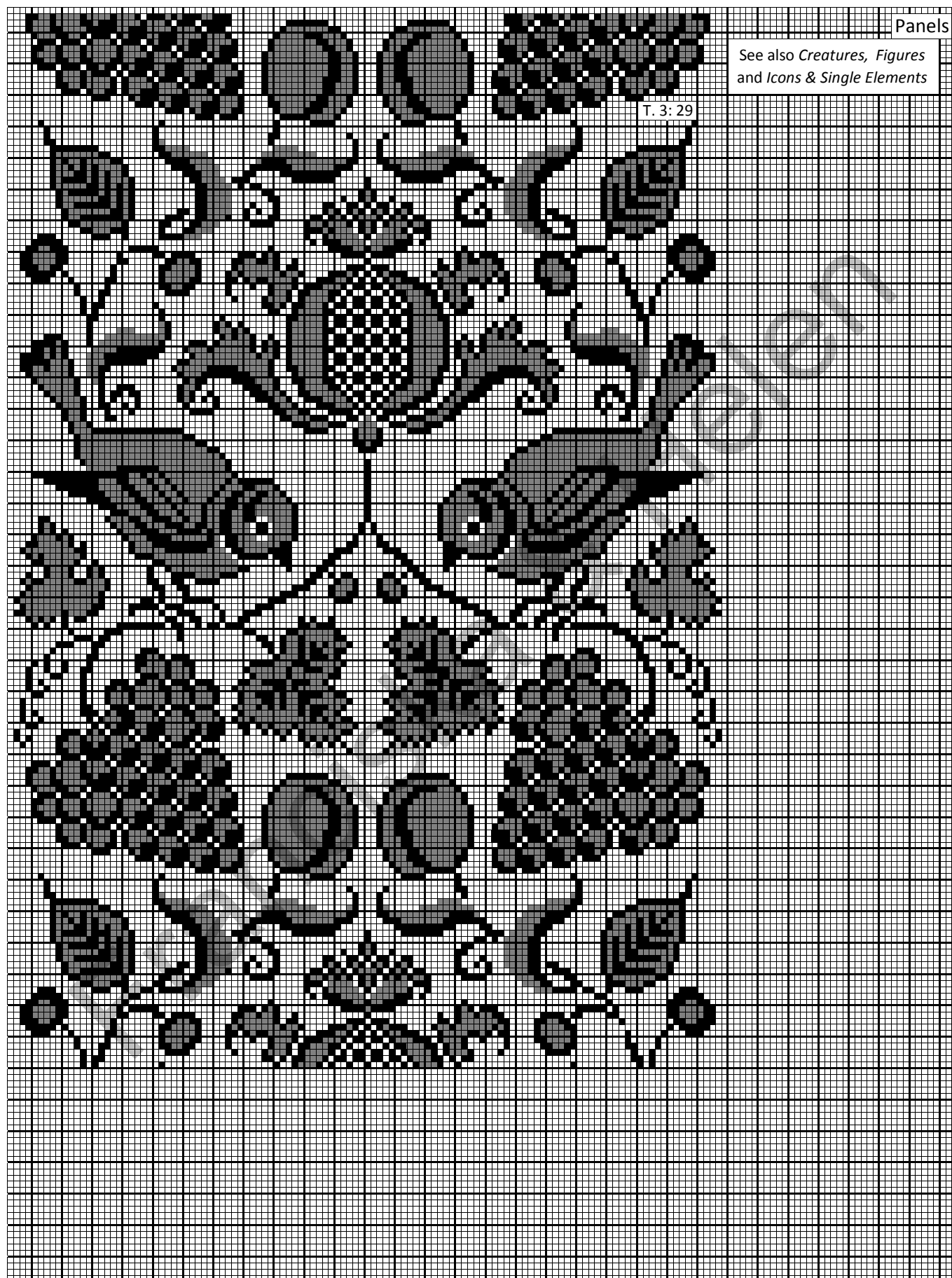
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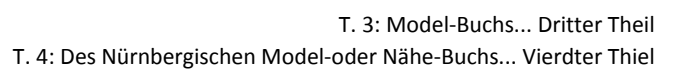
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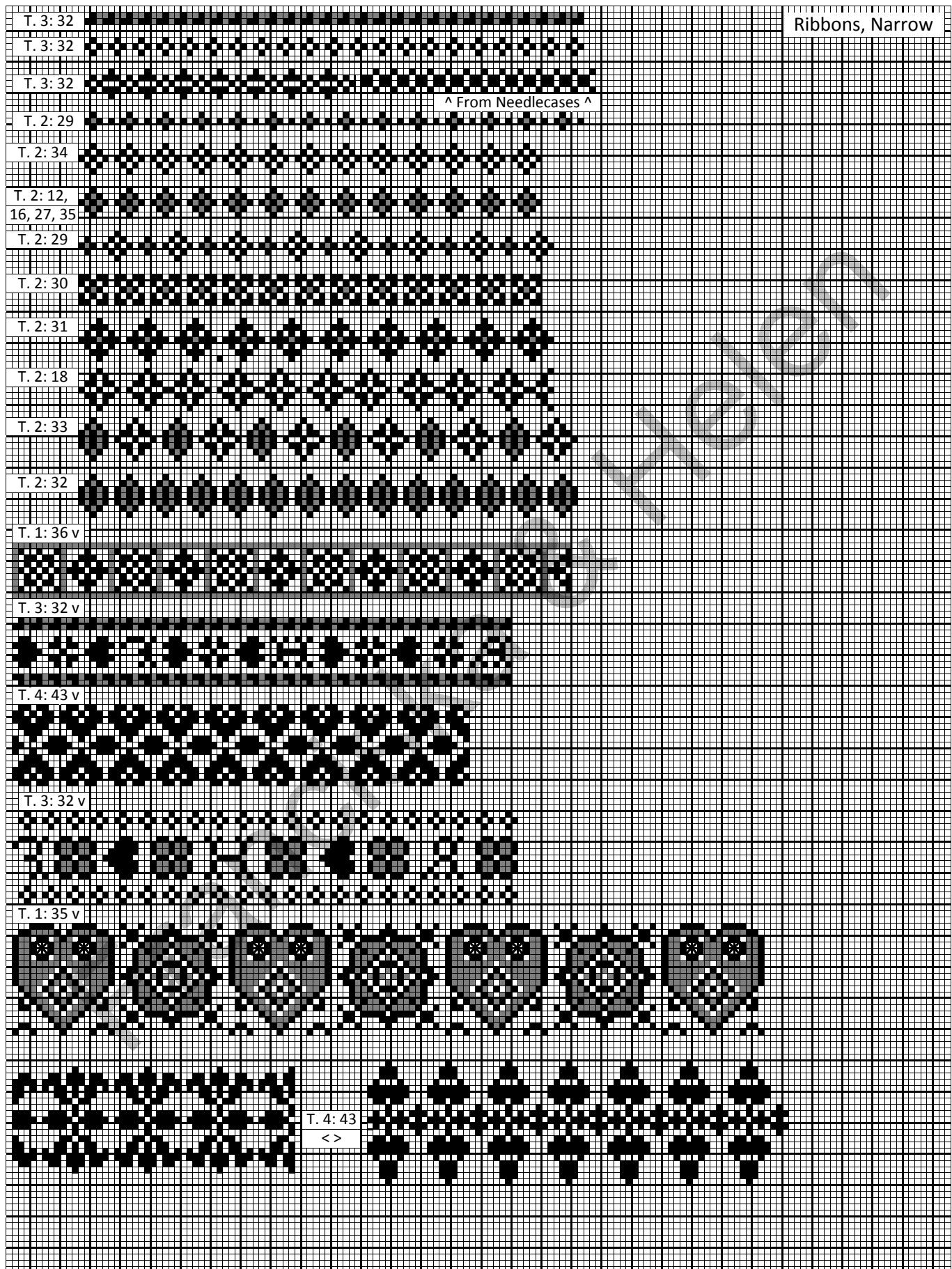
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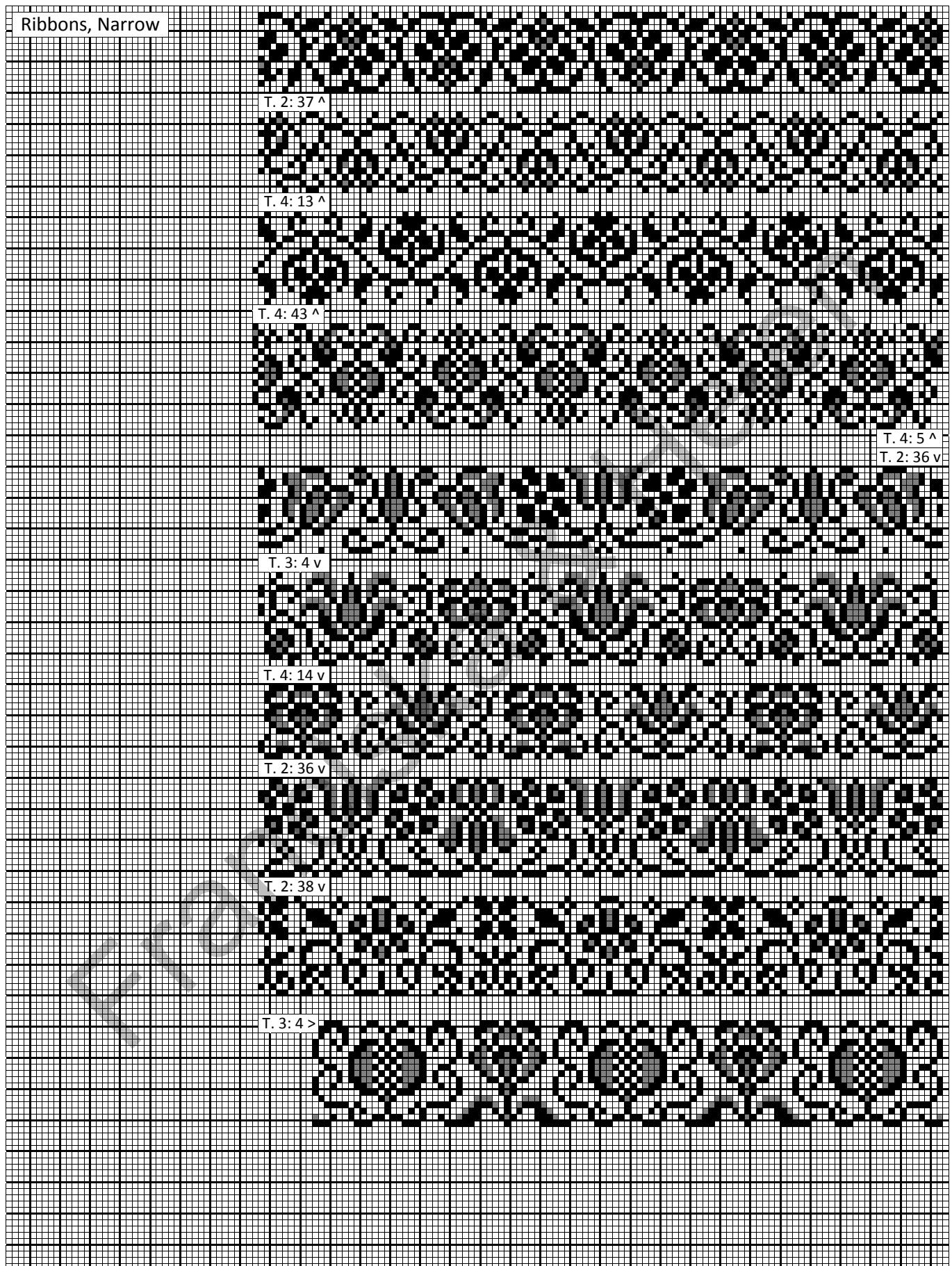
T. = Teil (Part or Section).

T. 1: Dass Neüe Modelbuch. . . Ander theil

T. 2: Das Neüe Modelbuch... Erster Theil

T. 3: Model-Buchs... Dritter Theil

T. 4: Des Nürnbergischen Model-oder Nähe-Buchs... Vierdter Thiel



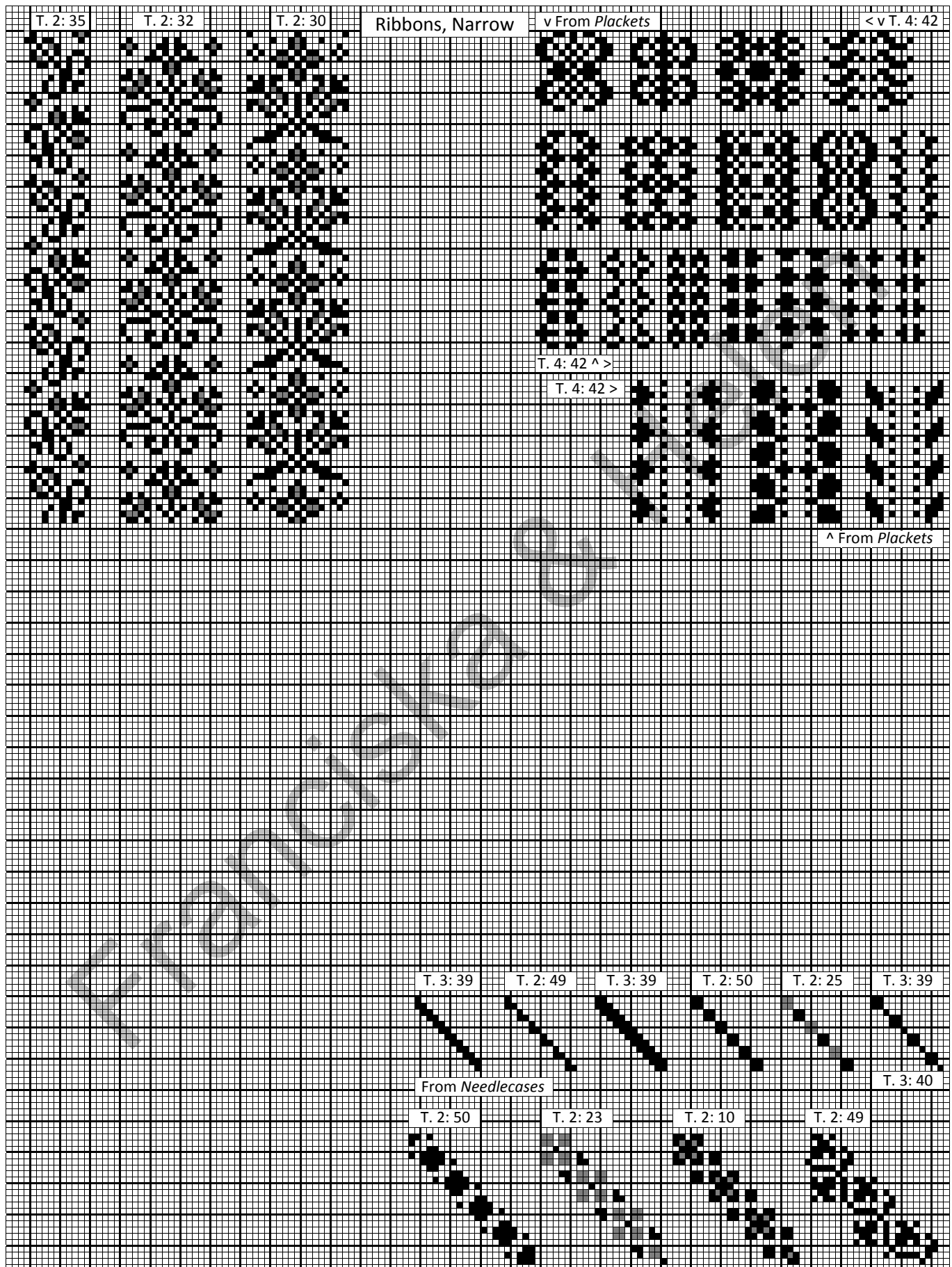
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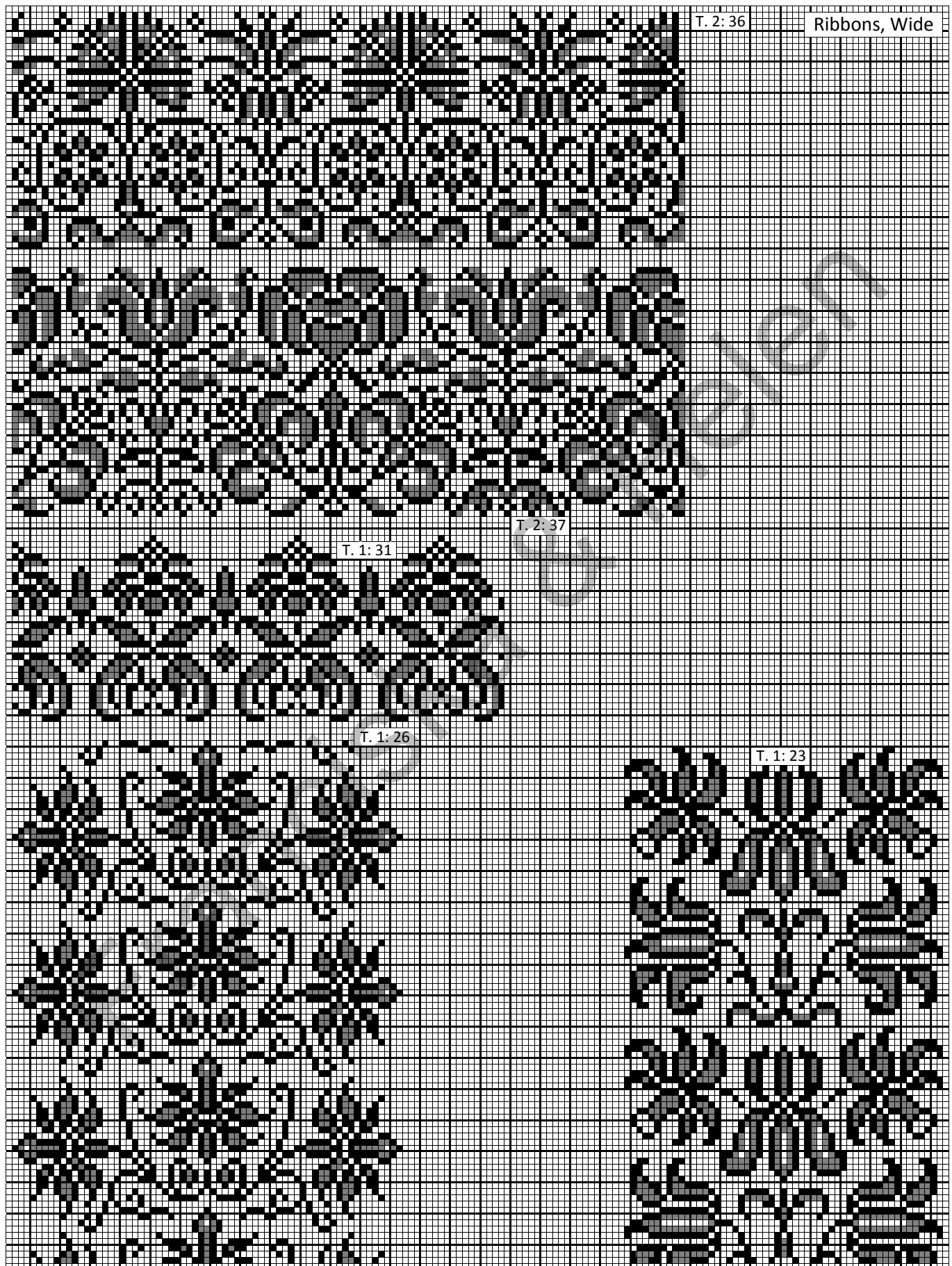
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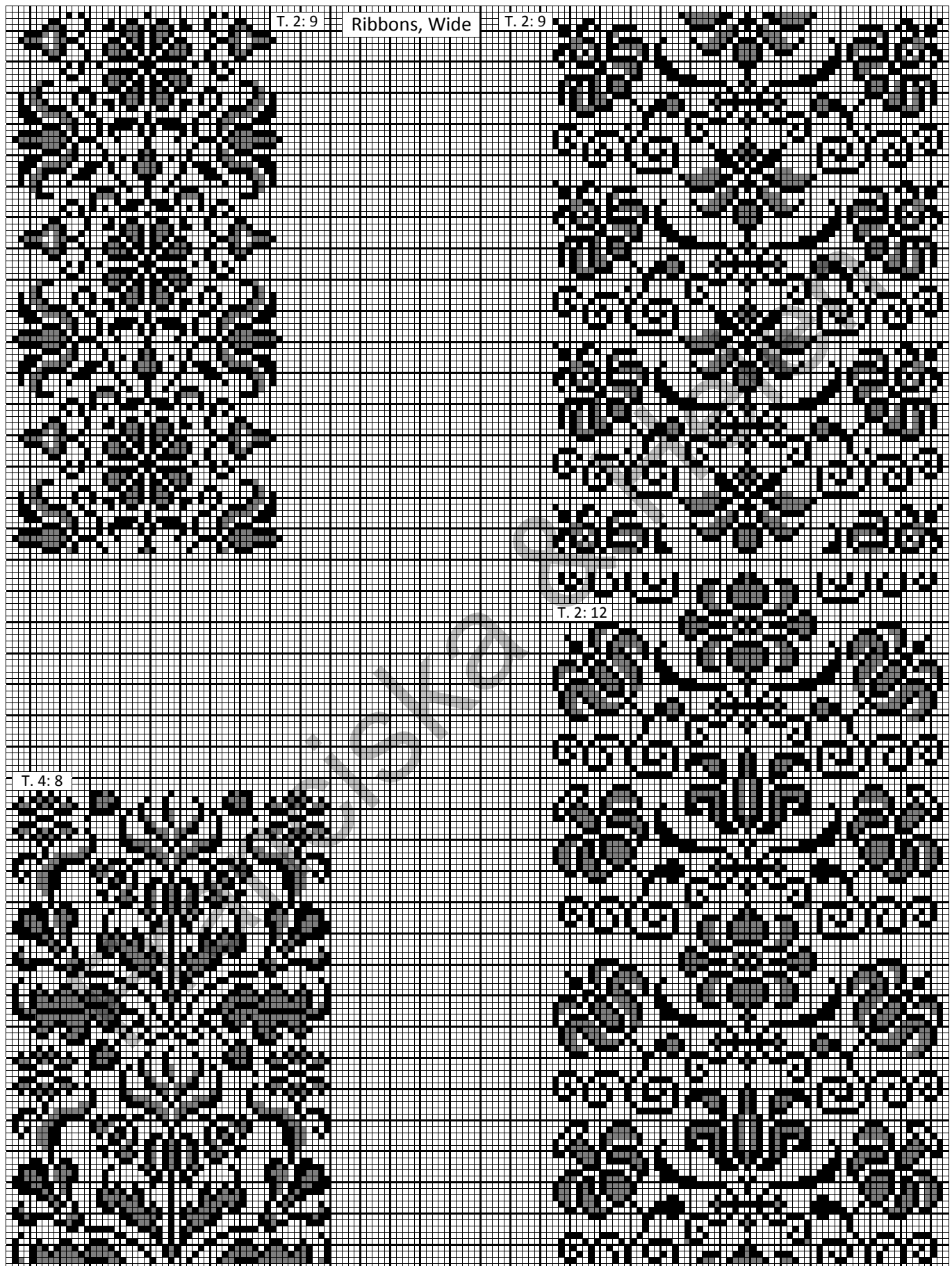
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T. 2: Das Neüe Modelbuch... Erster Theil

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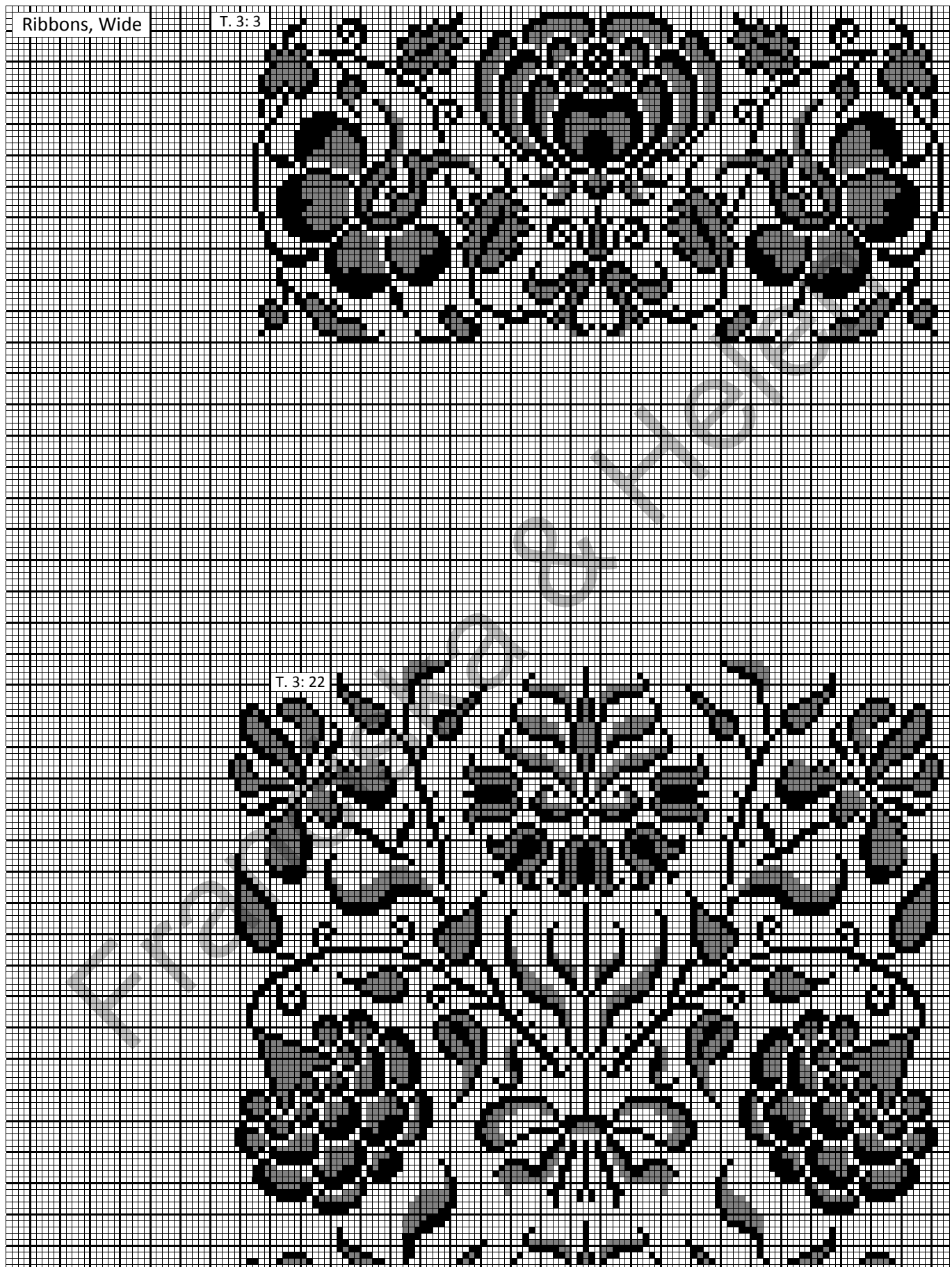
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T. 3: Model-Buchs... Dritter Theil

T. 4: Des Nürnbergschen Model-oder Nähe-Buchs... Vierdter Thiel



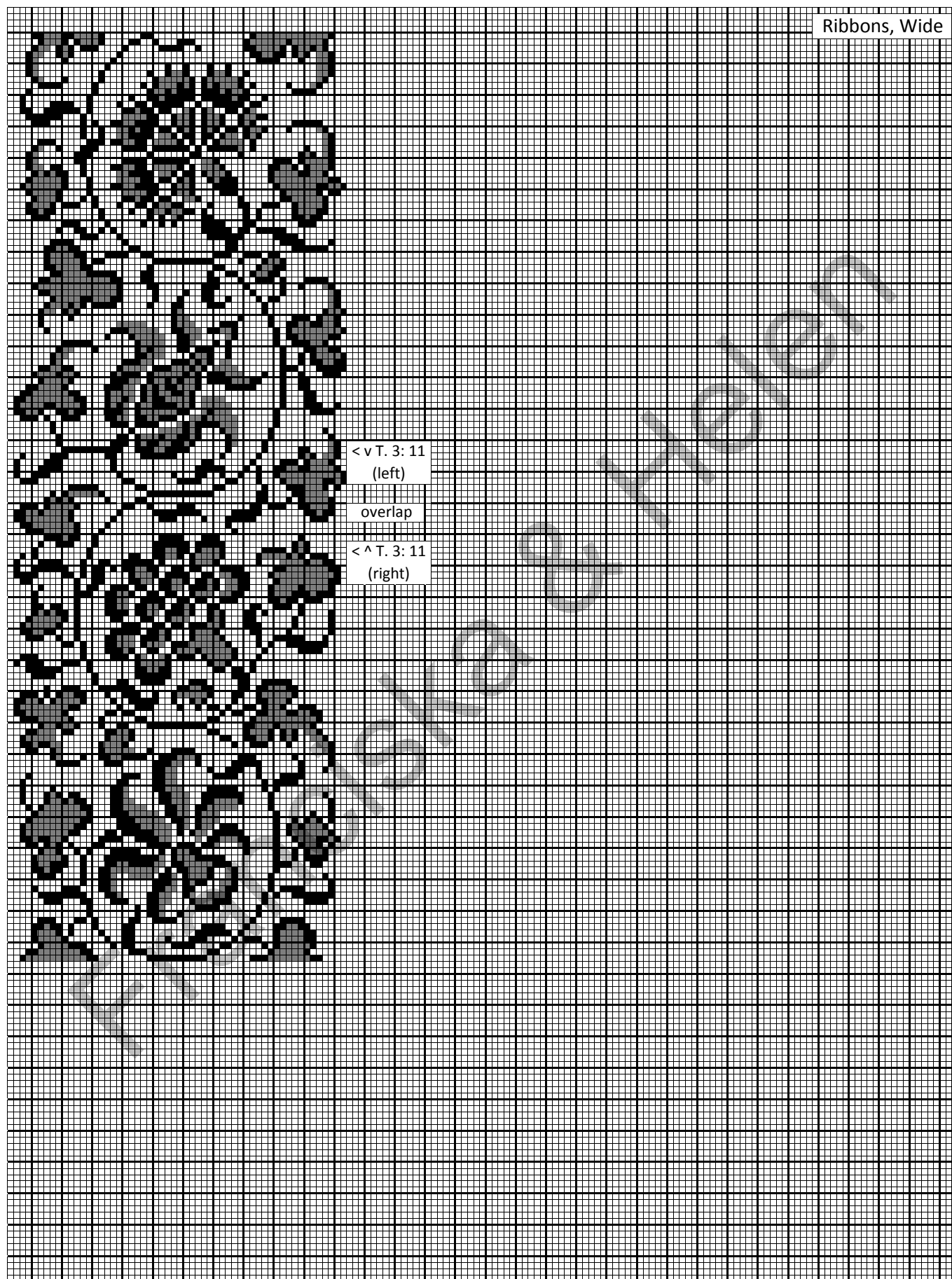
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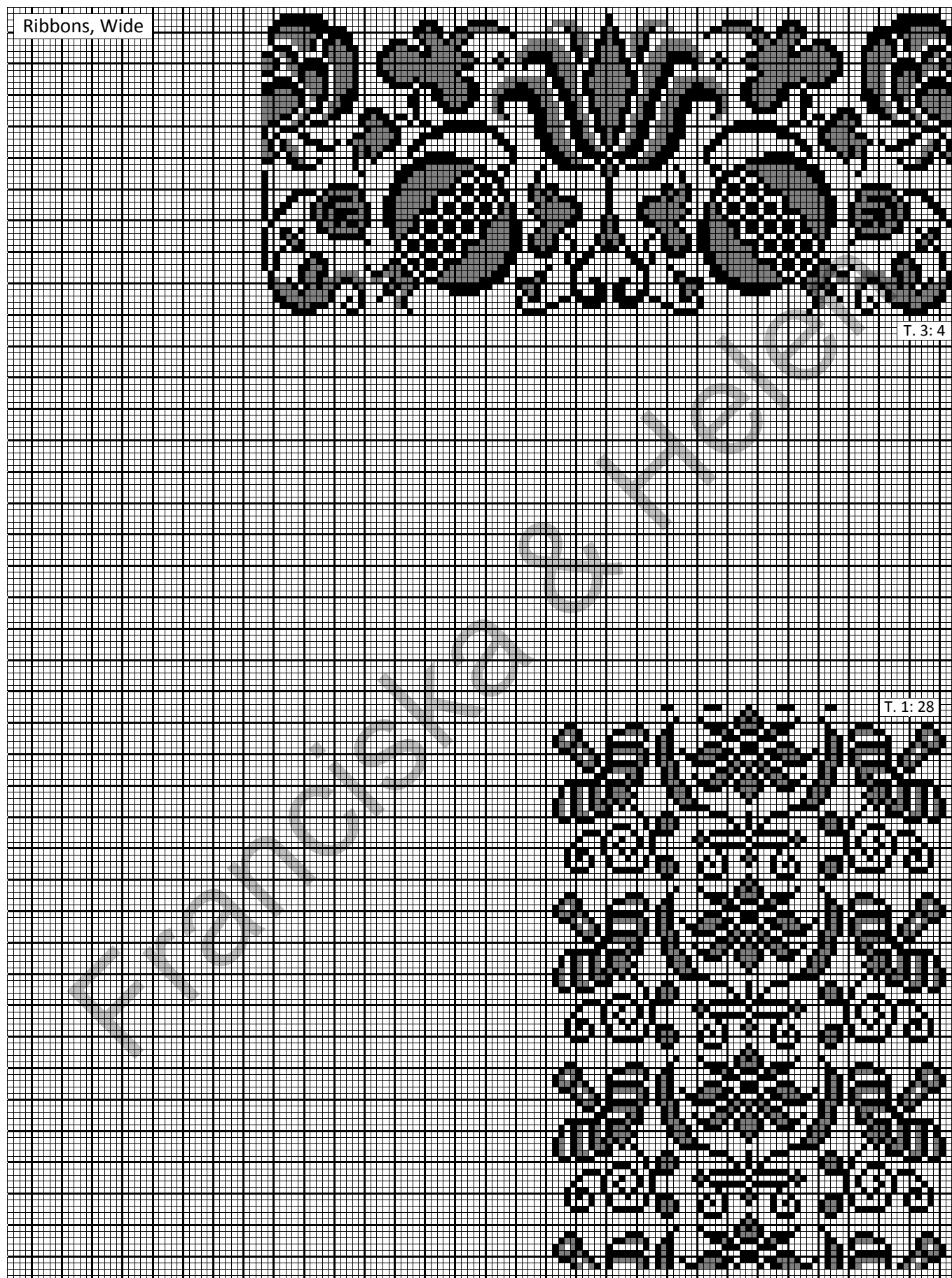
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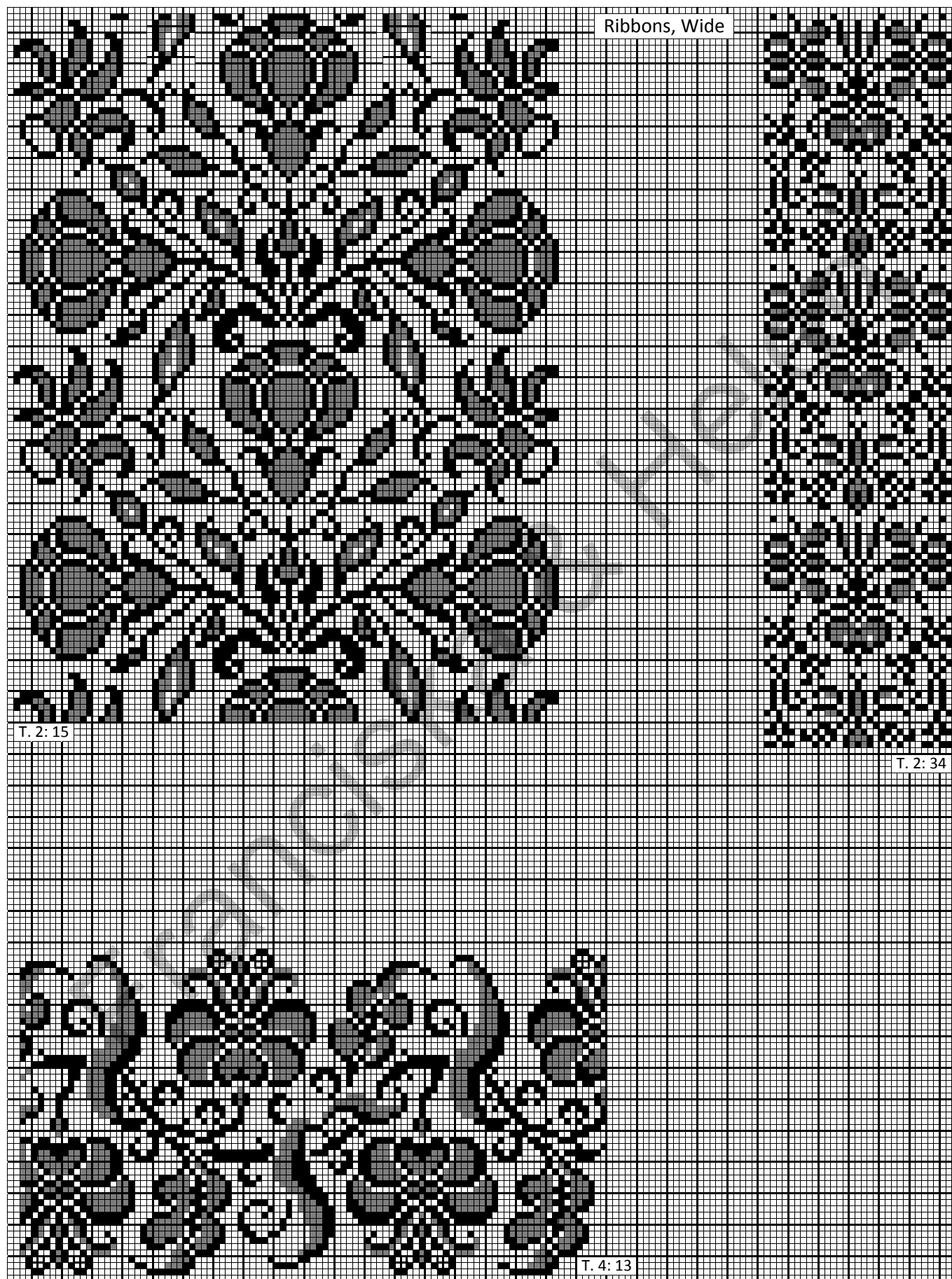
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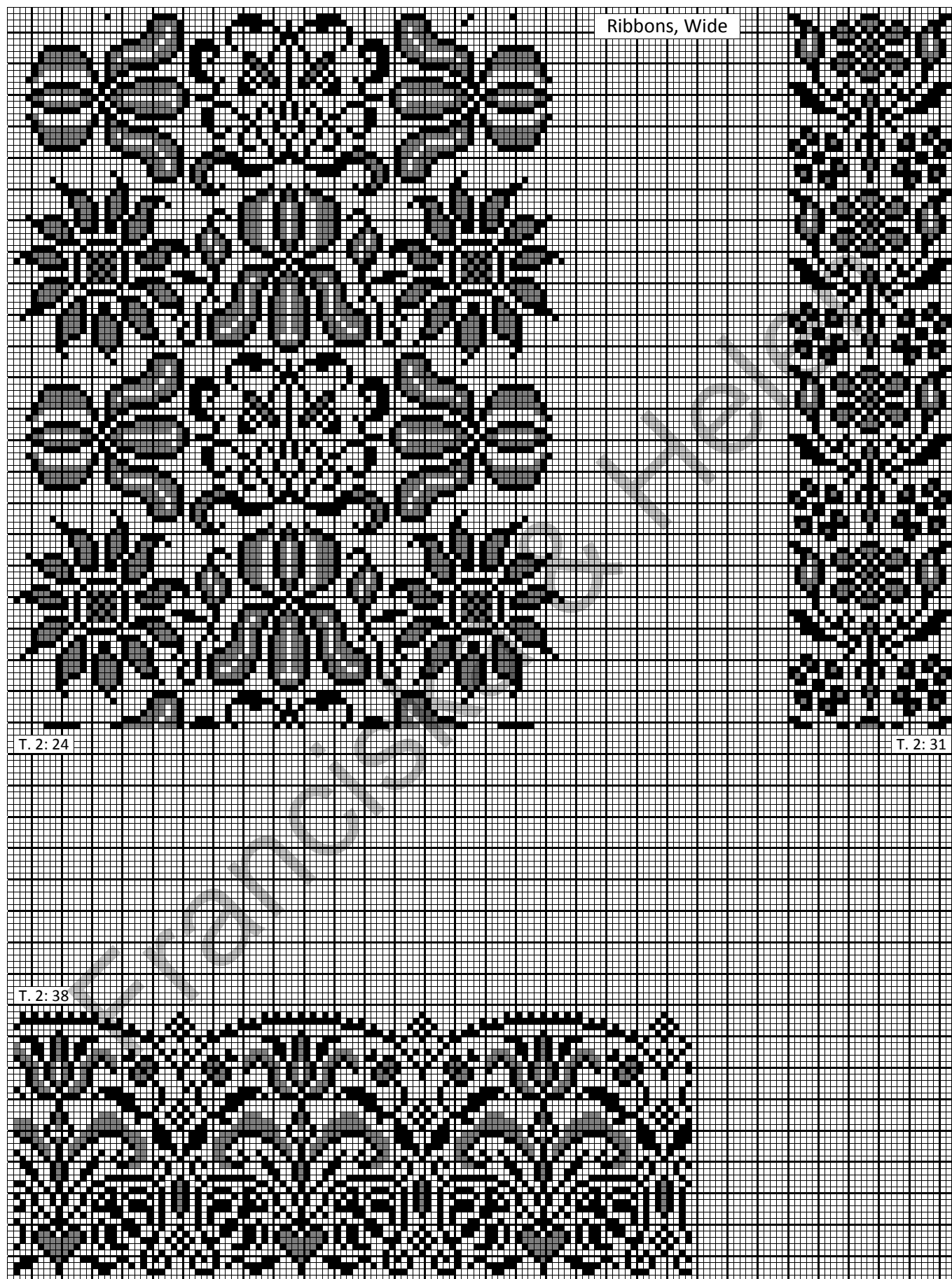
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T. 2: Das Neüe Modelbuch... Erster Theil

T. 3: Model-Buchs... Dritter Theil

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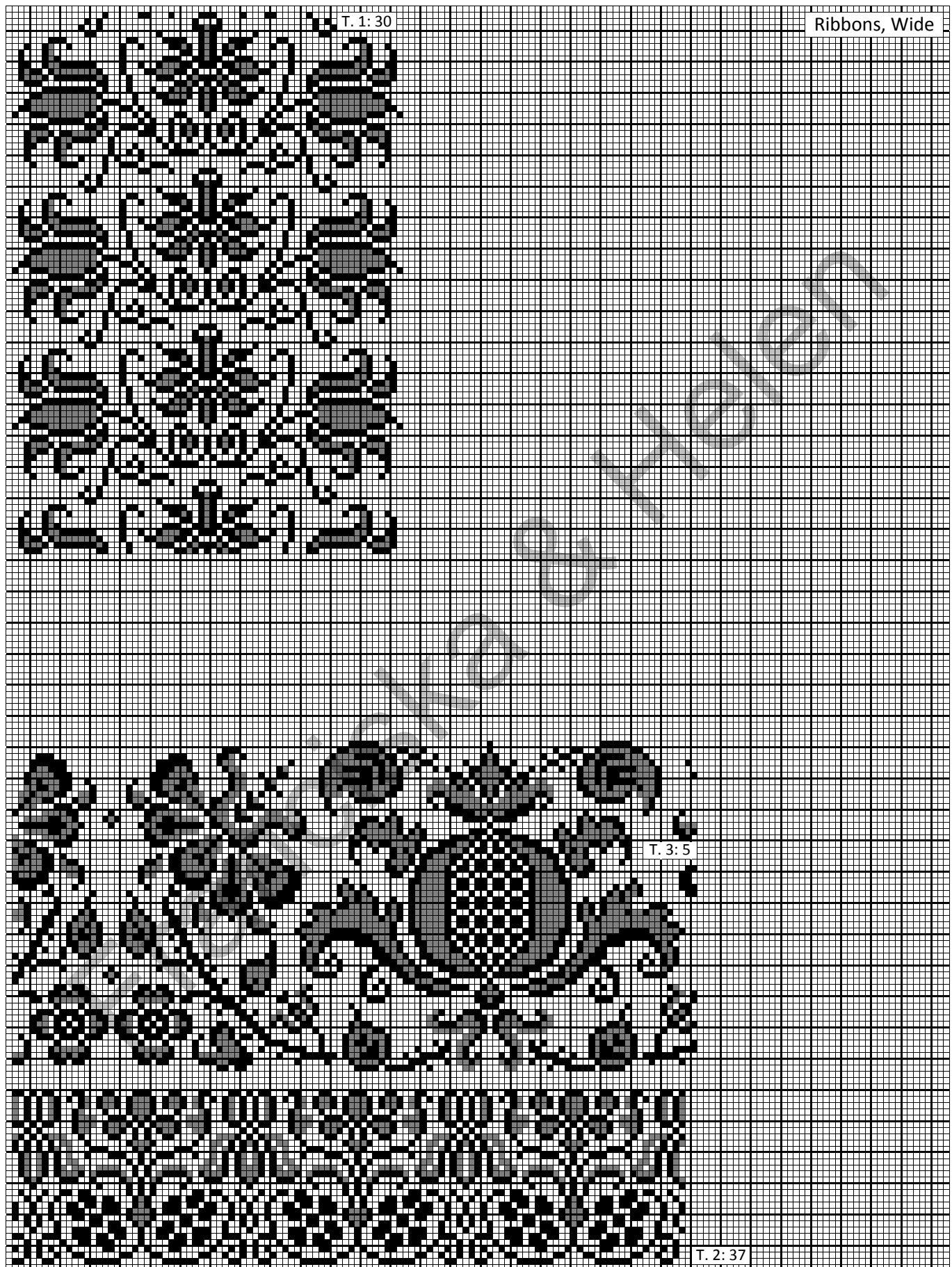
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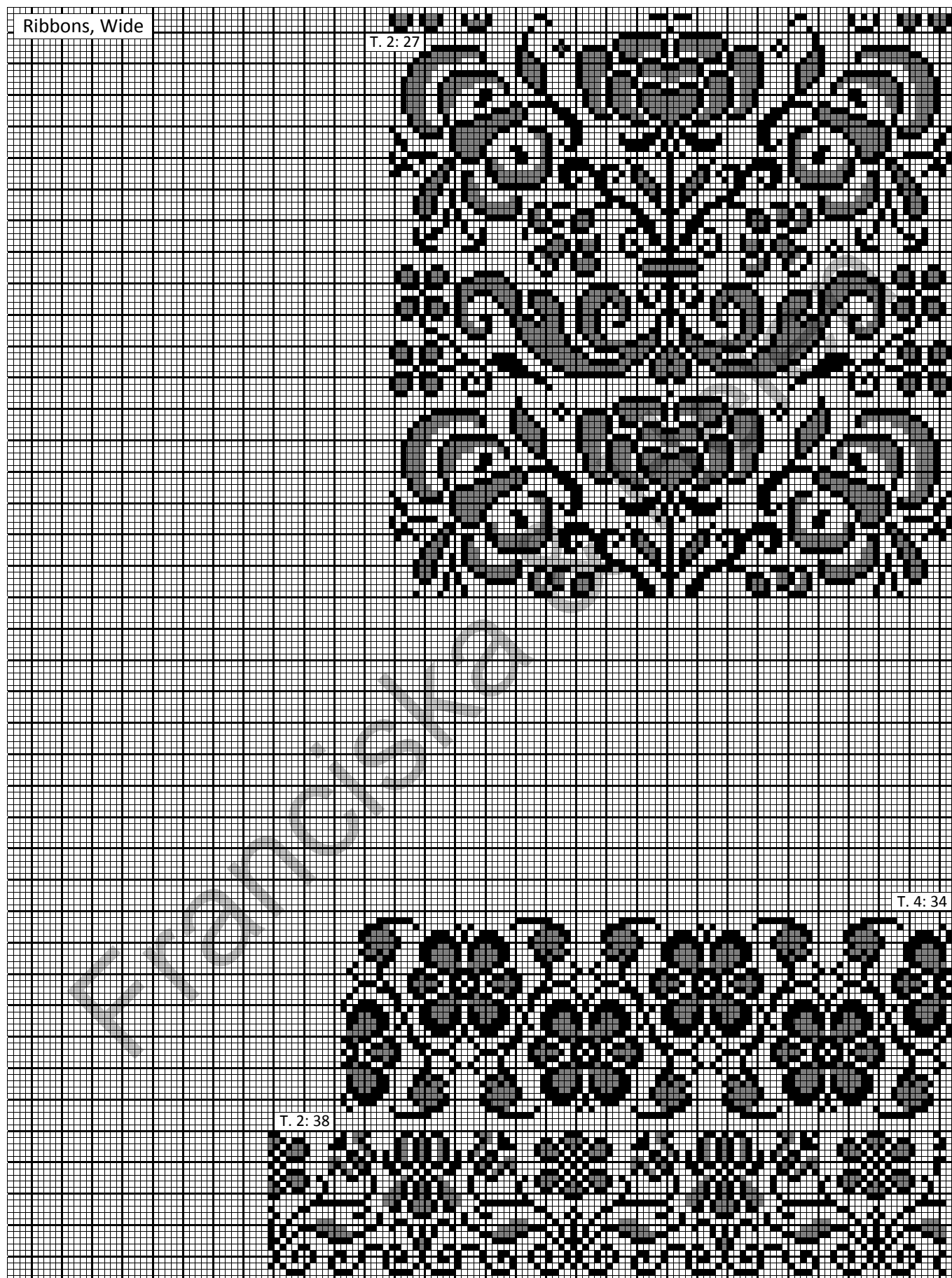
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T. 4: Des Nürnbergischen Model-oder Nähe-Buchs... Vierdter Thiel



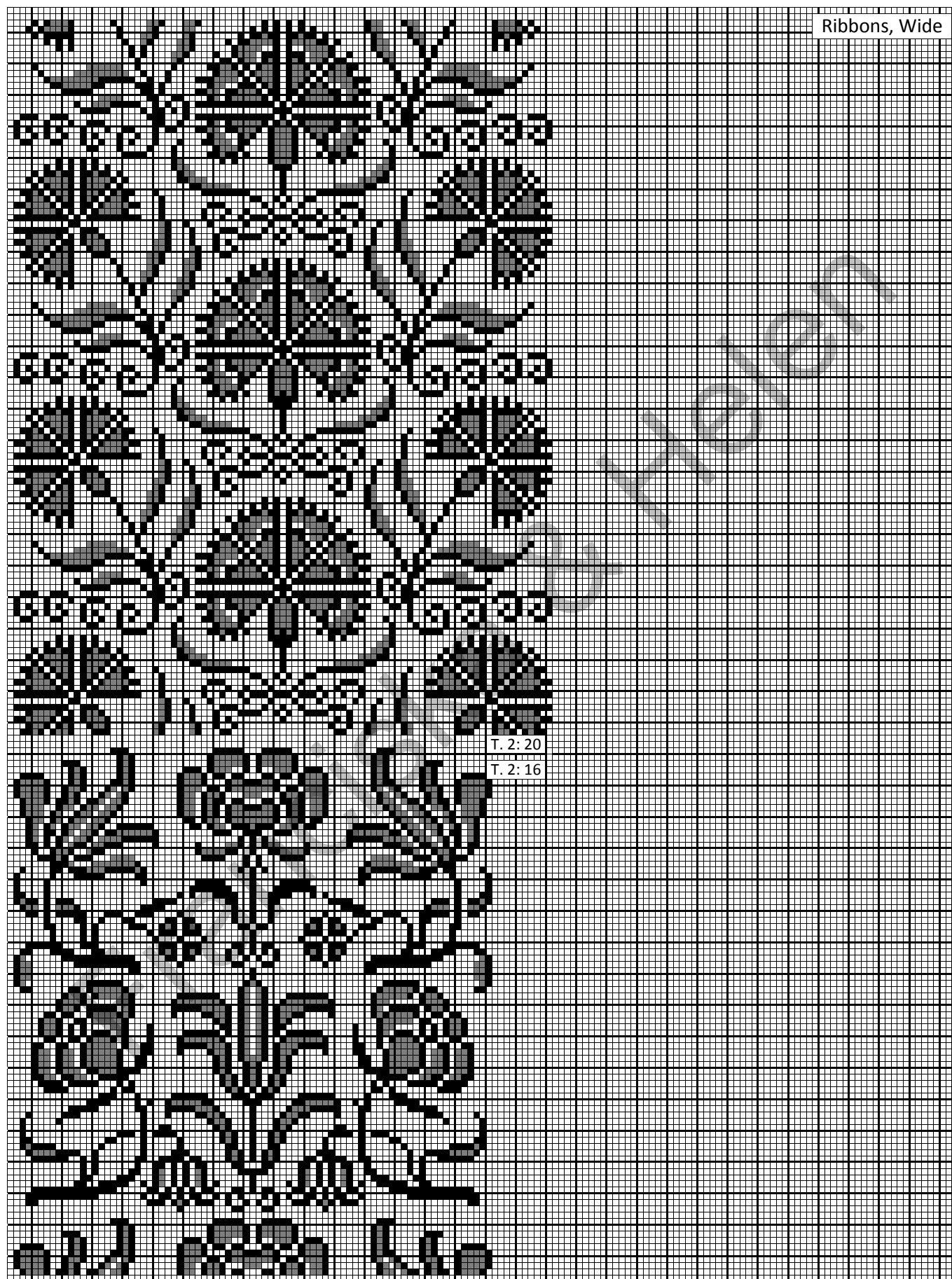
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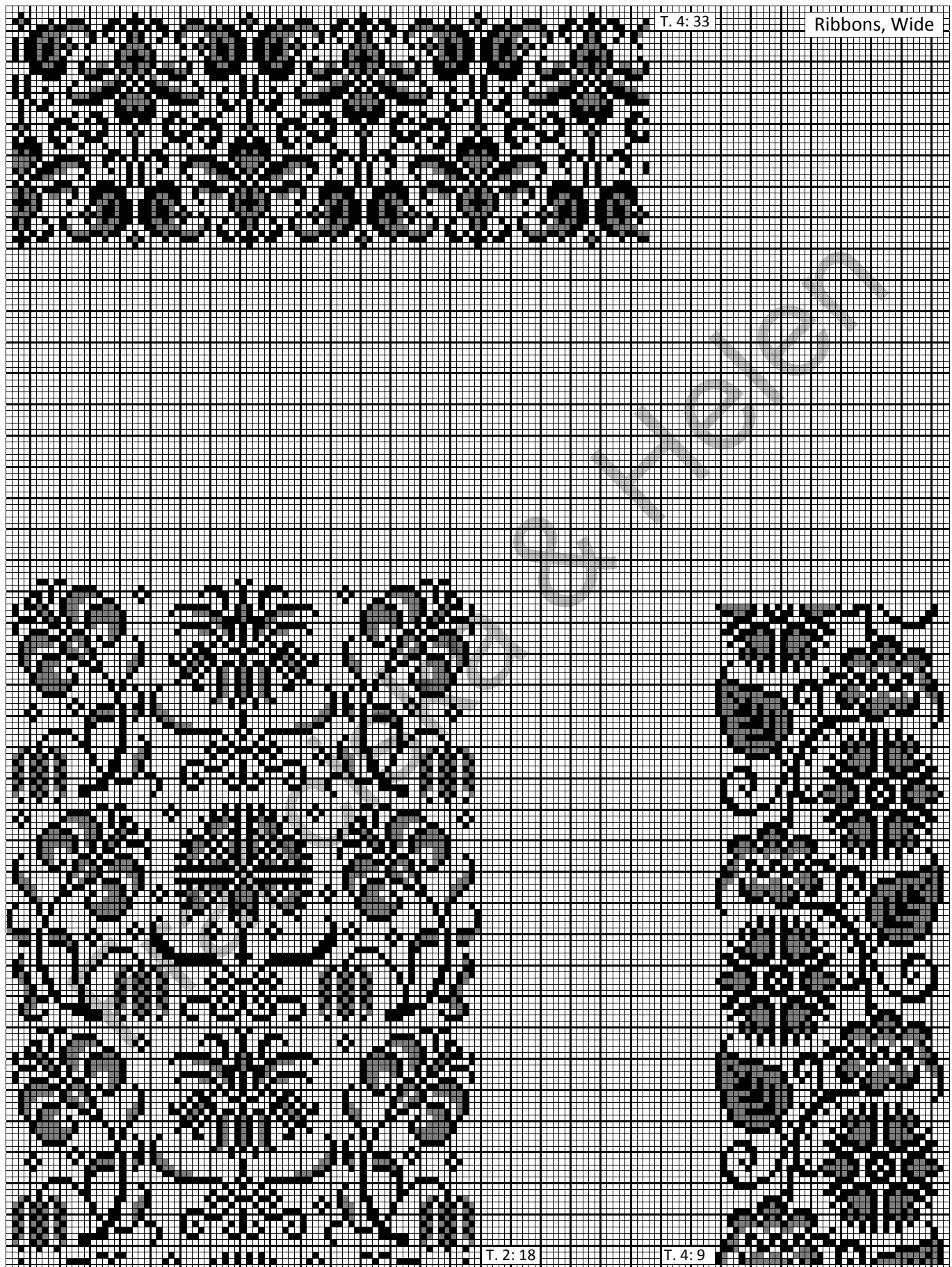
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T. 2: Das Neüe Modelbuch... Erster Theil

T. 3: Model-Buchs... Dritter Theil

T. 4: Des Nürnbergischen Model-oder Nähe-Buchs... Vierdter Thiel



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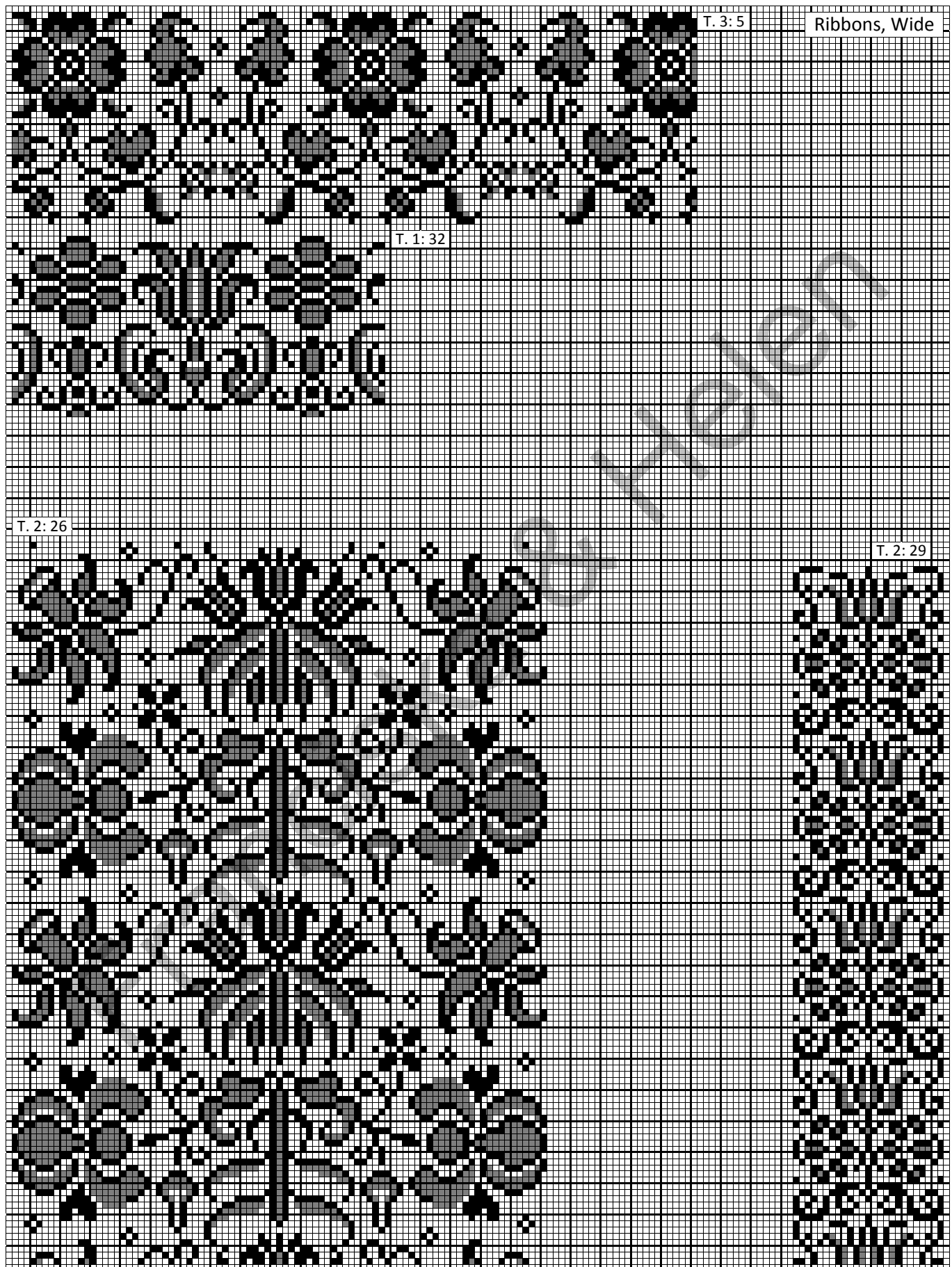
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T. 3: Model-Buchs... Dritter Theil

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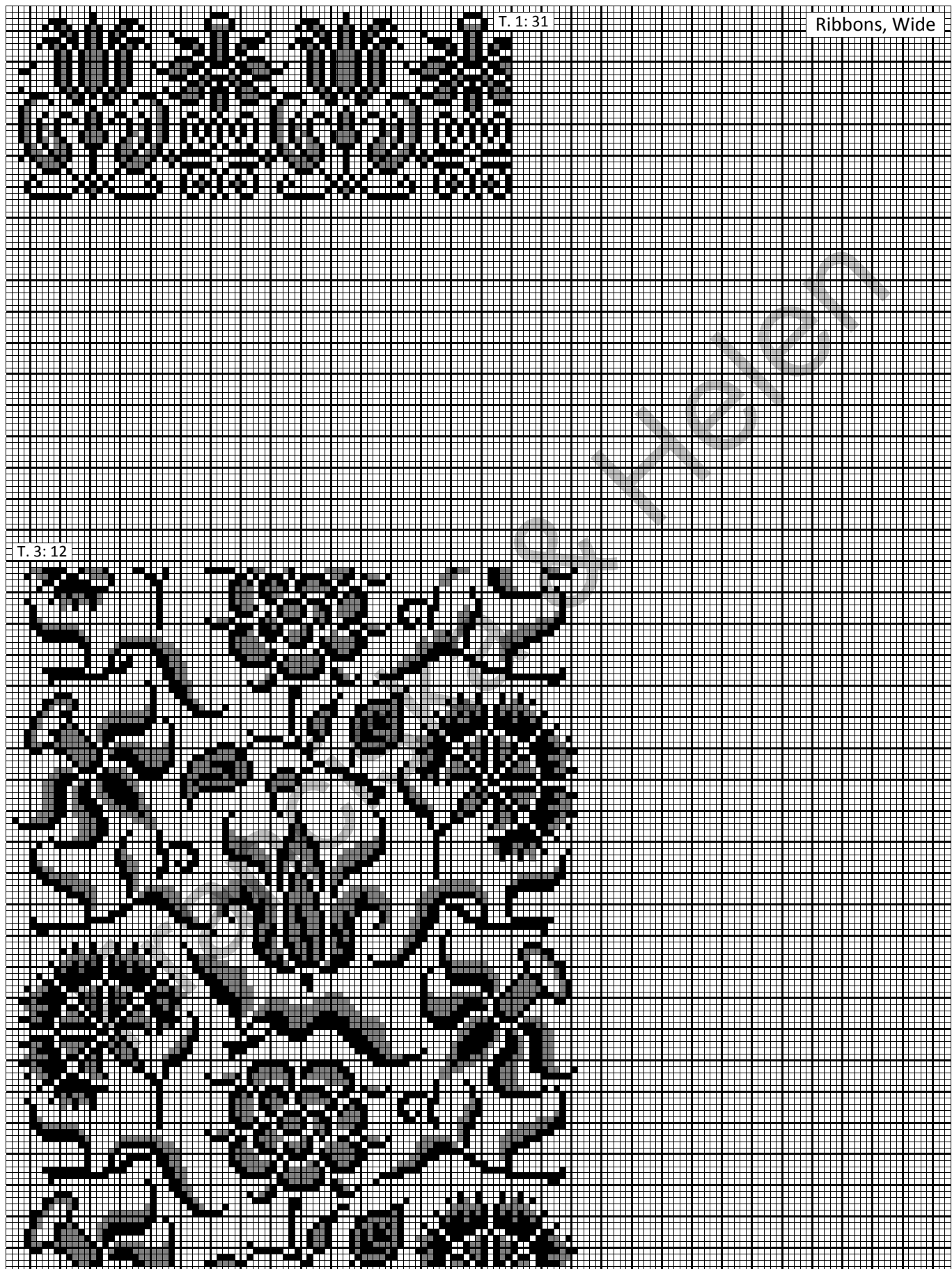
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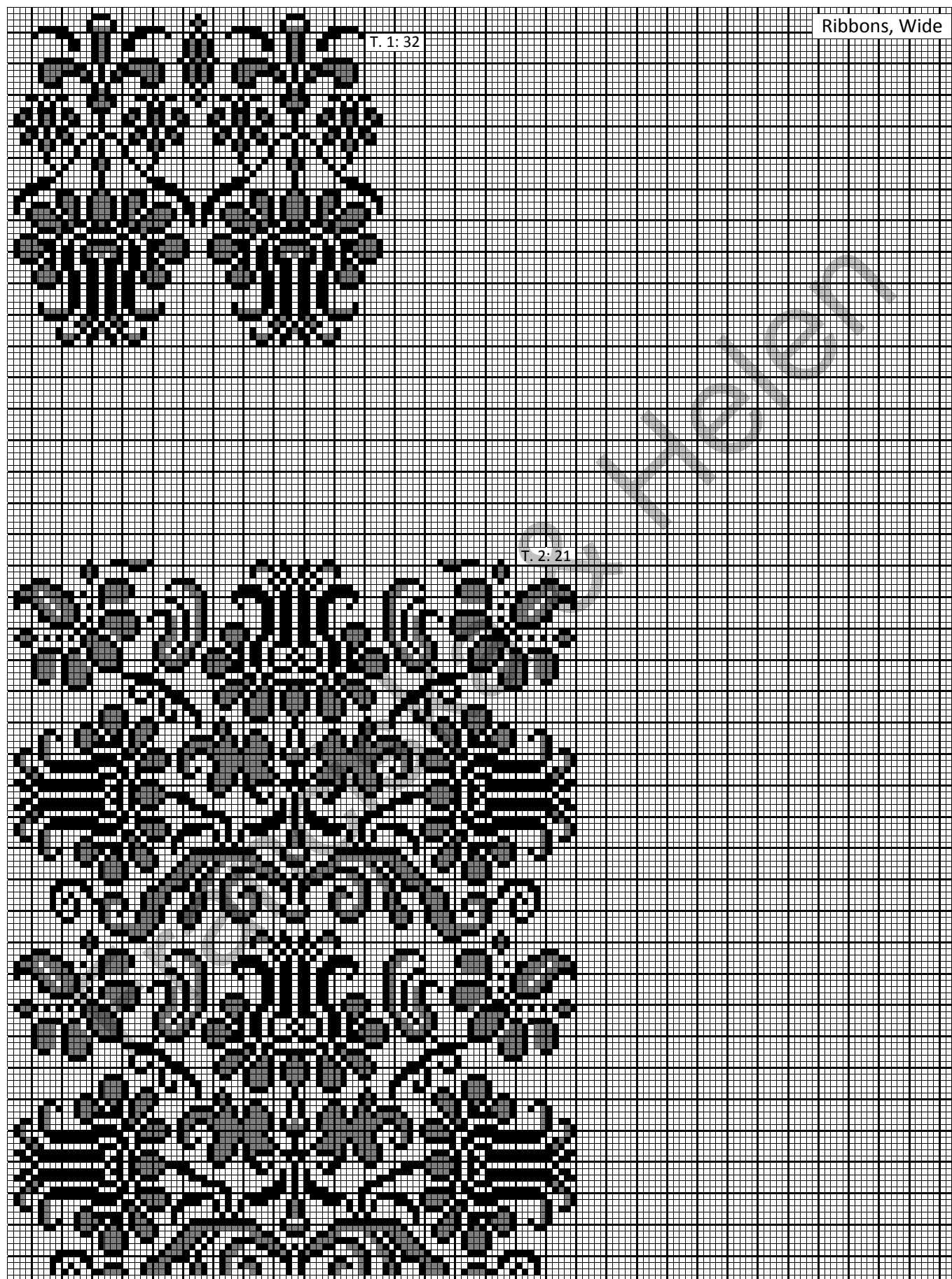
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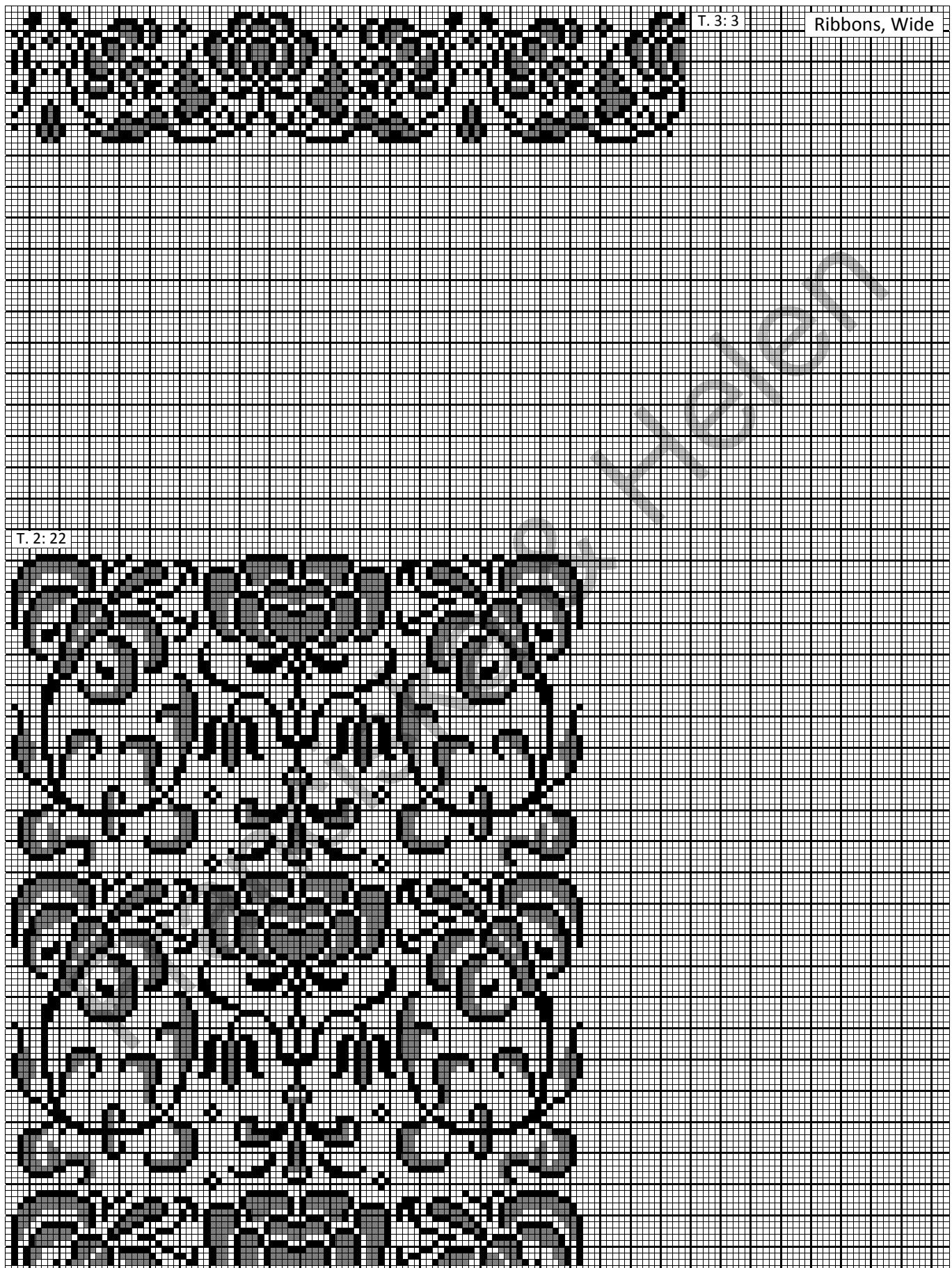
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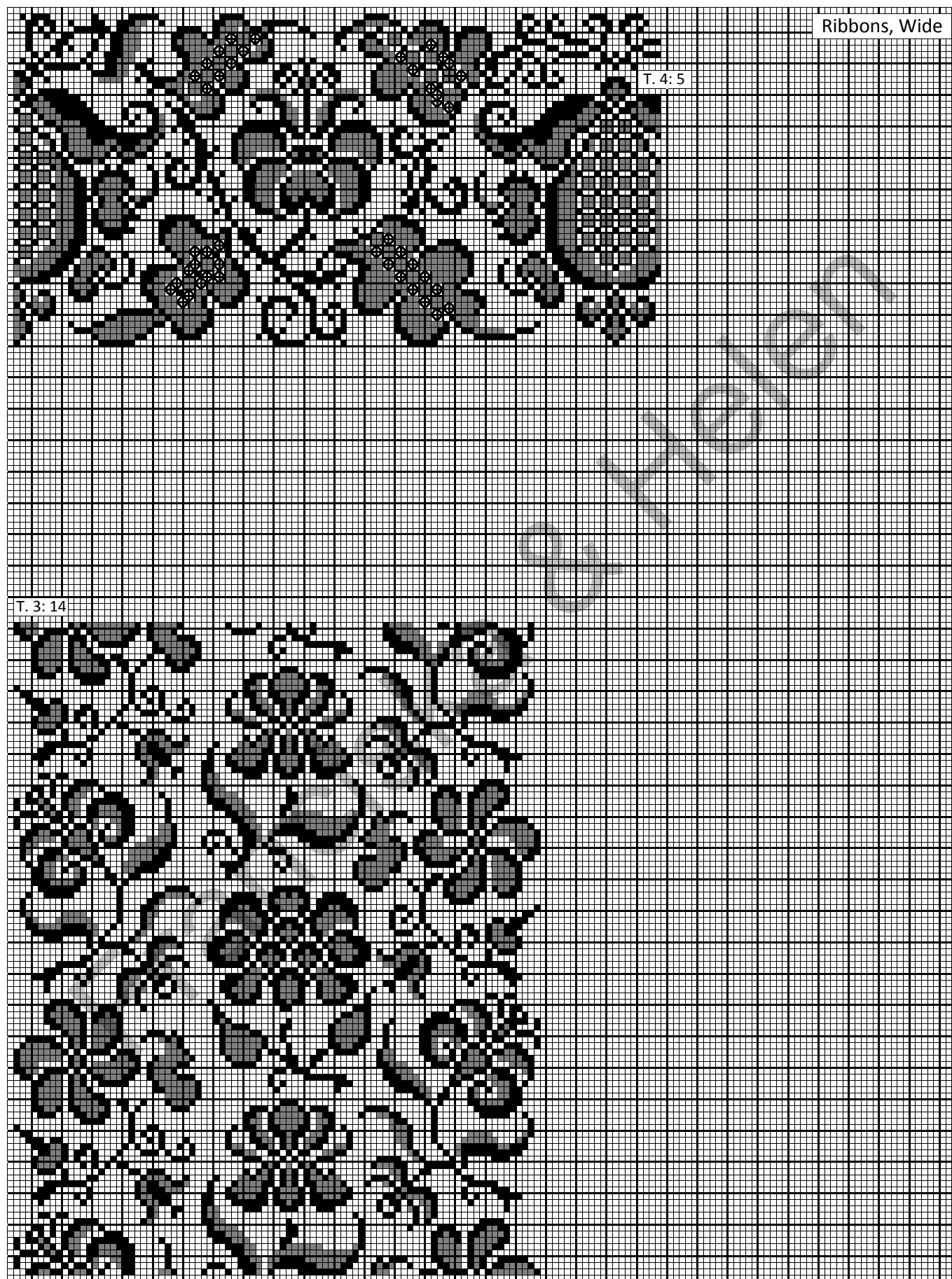
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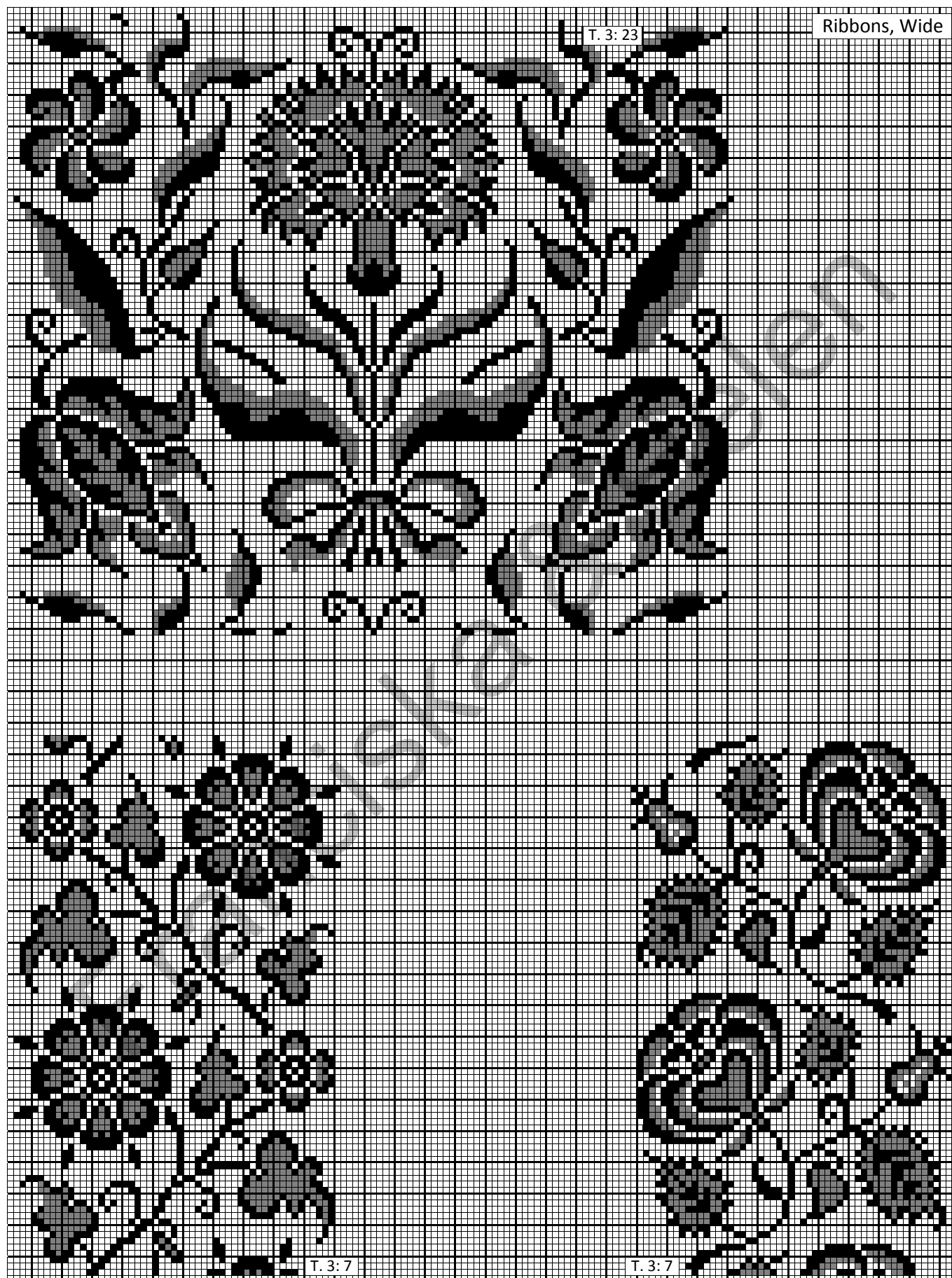
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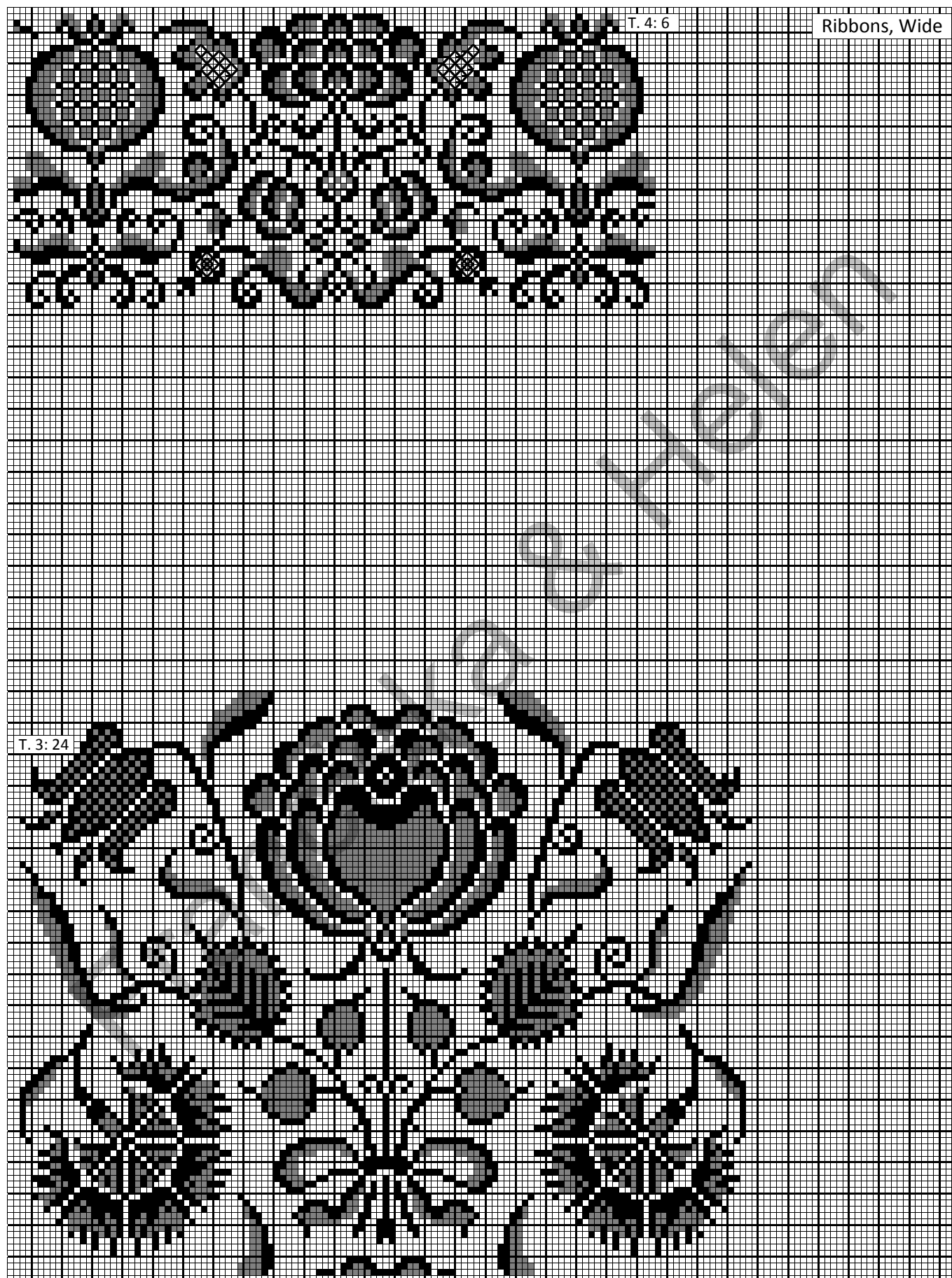
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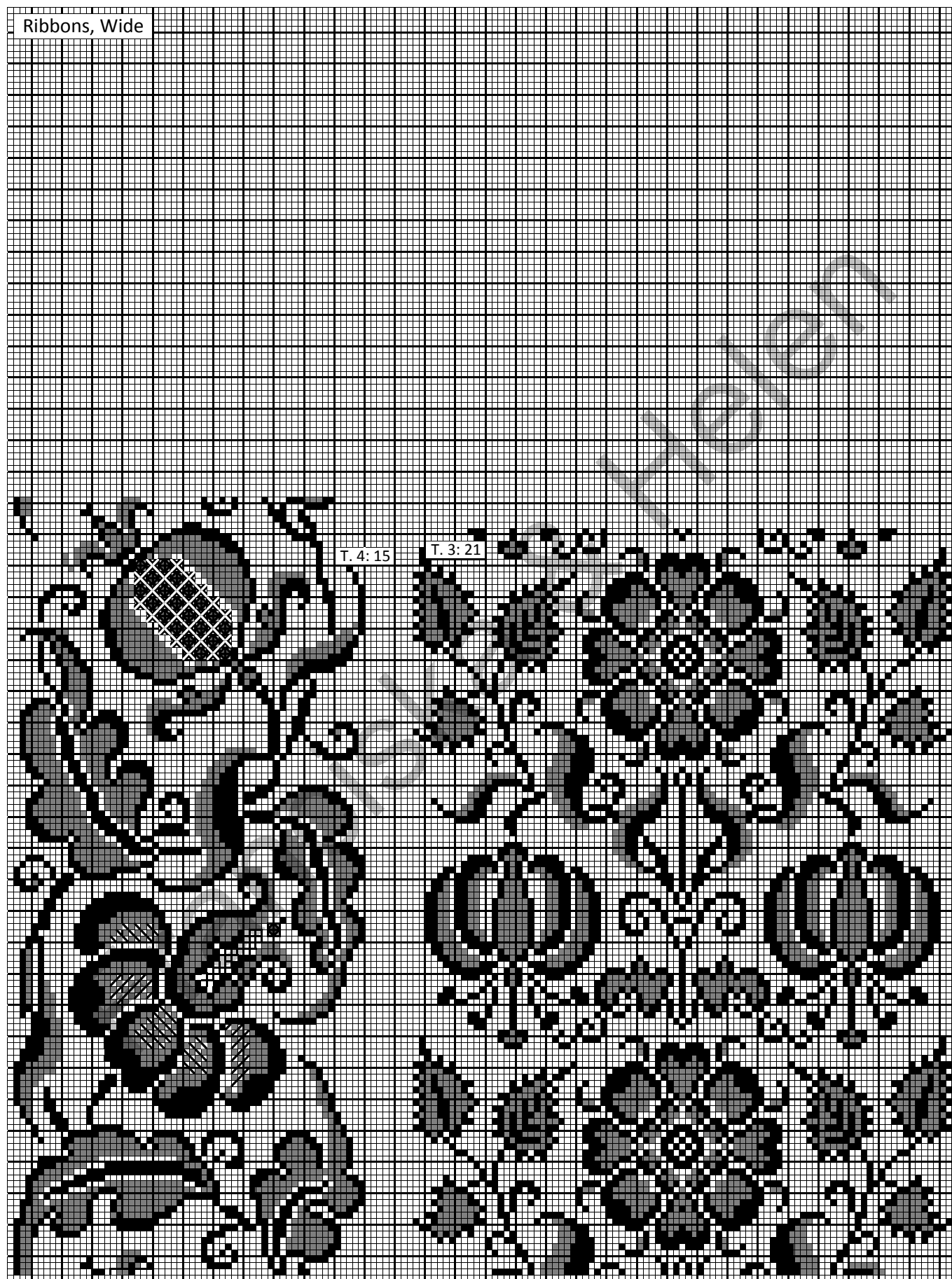
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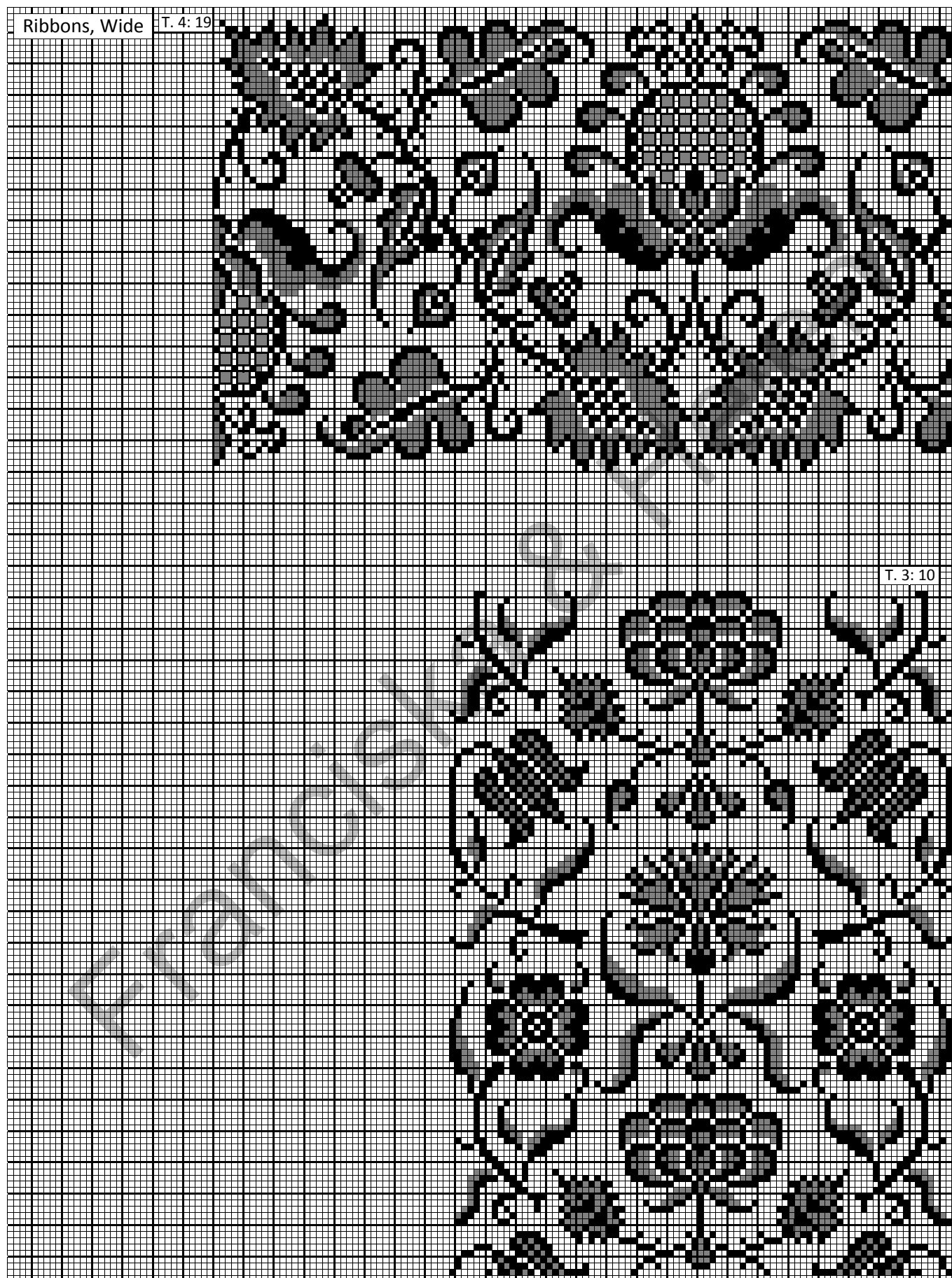
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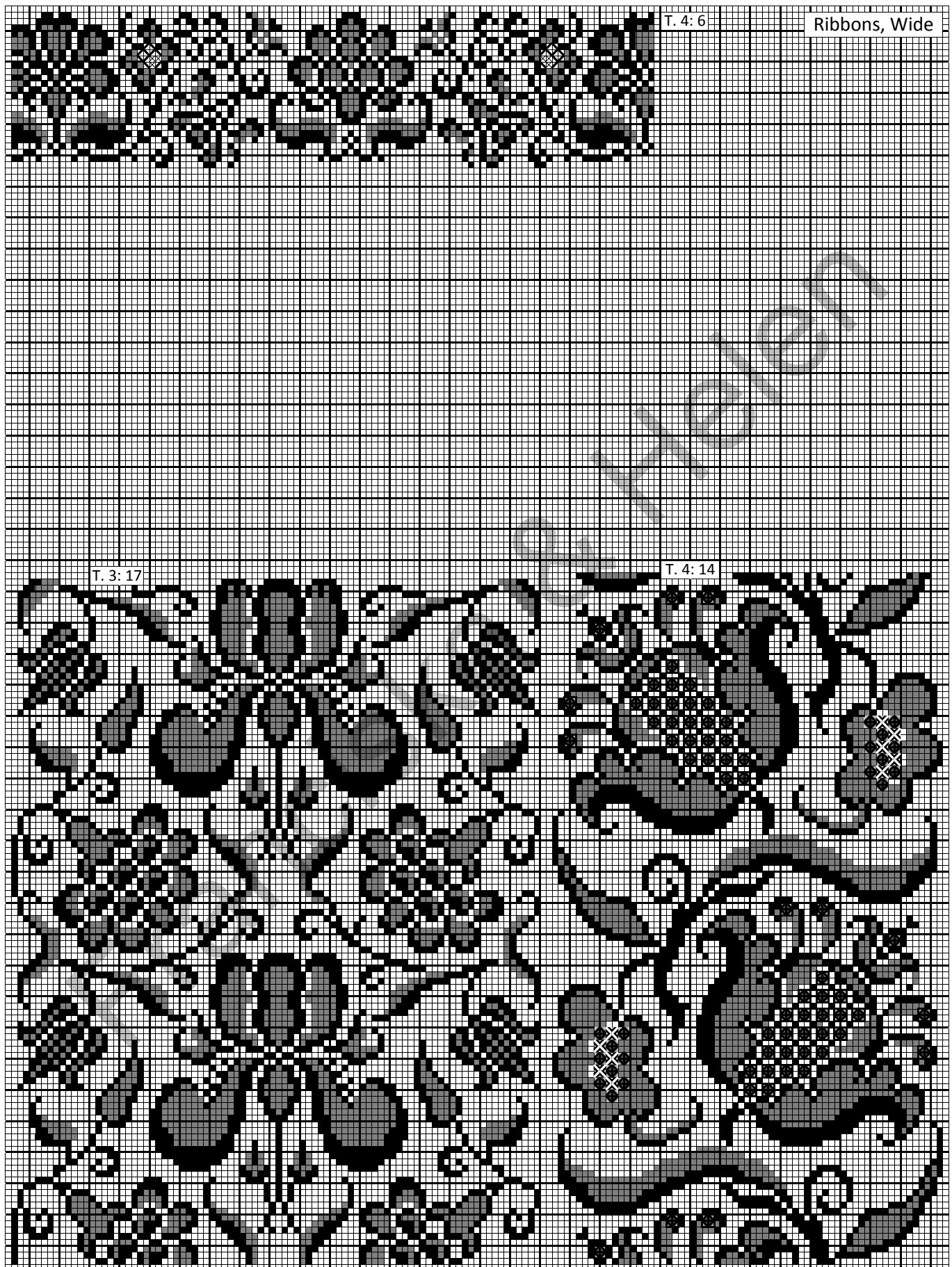
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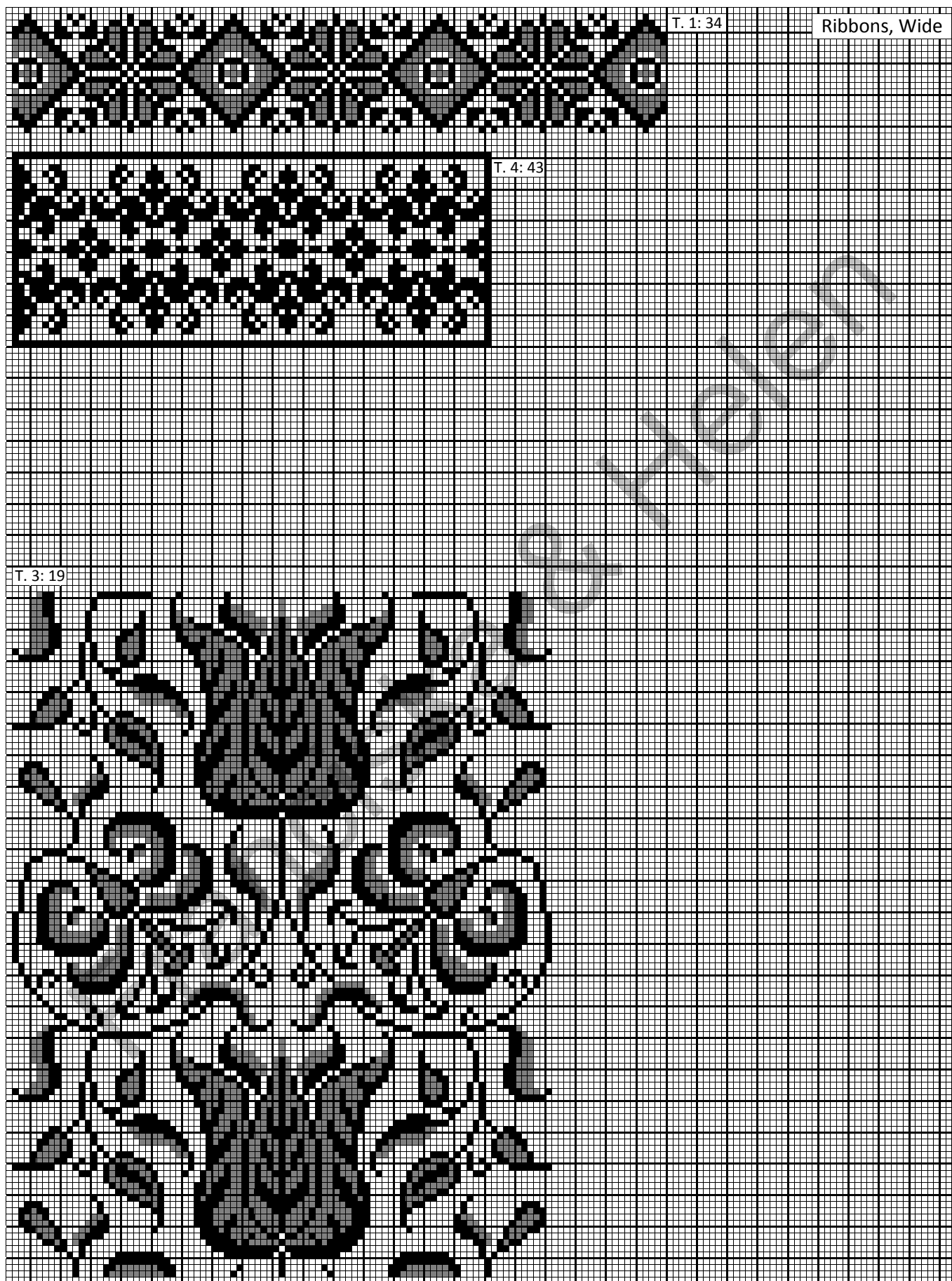
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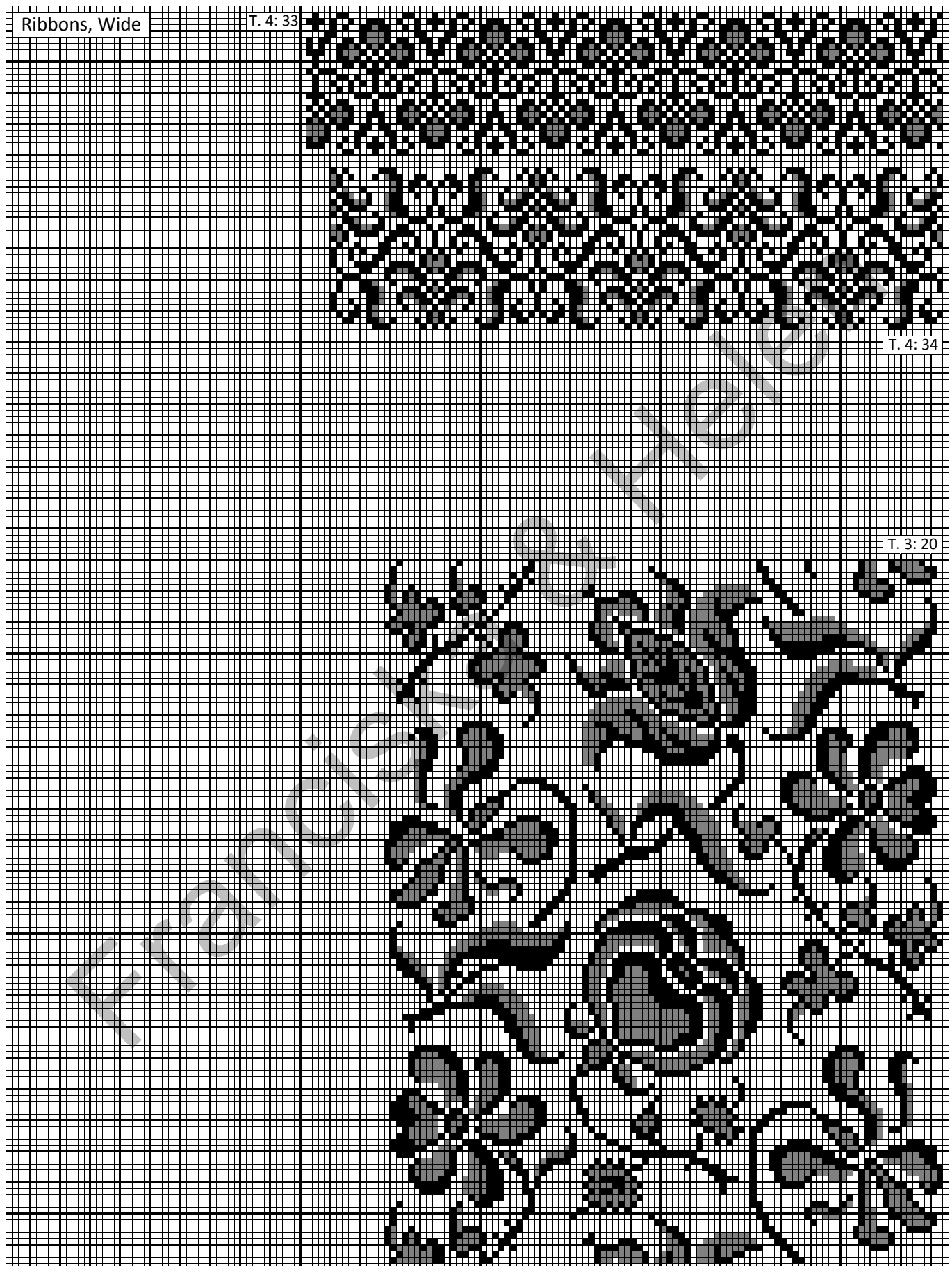
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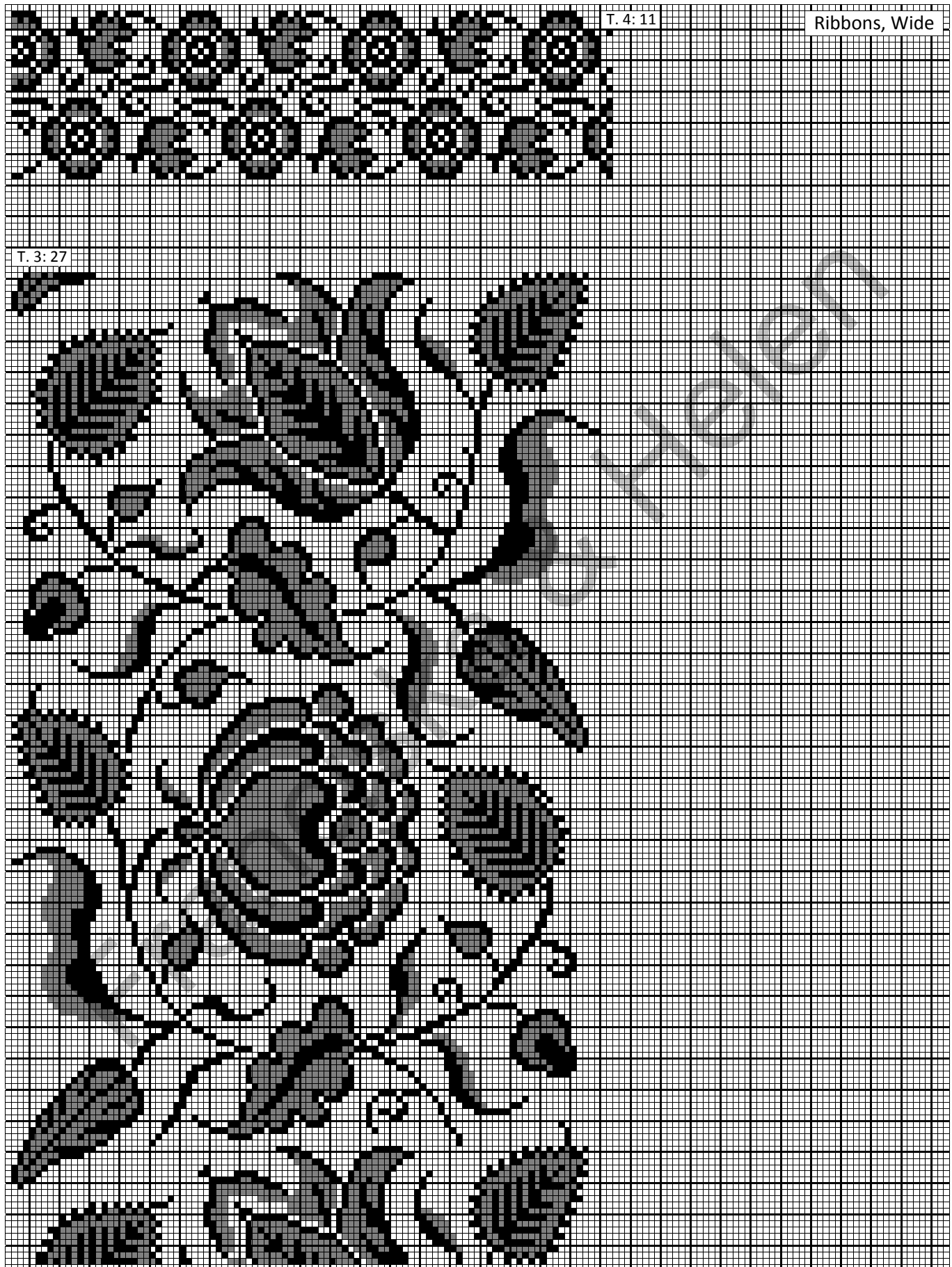
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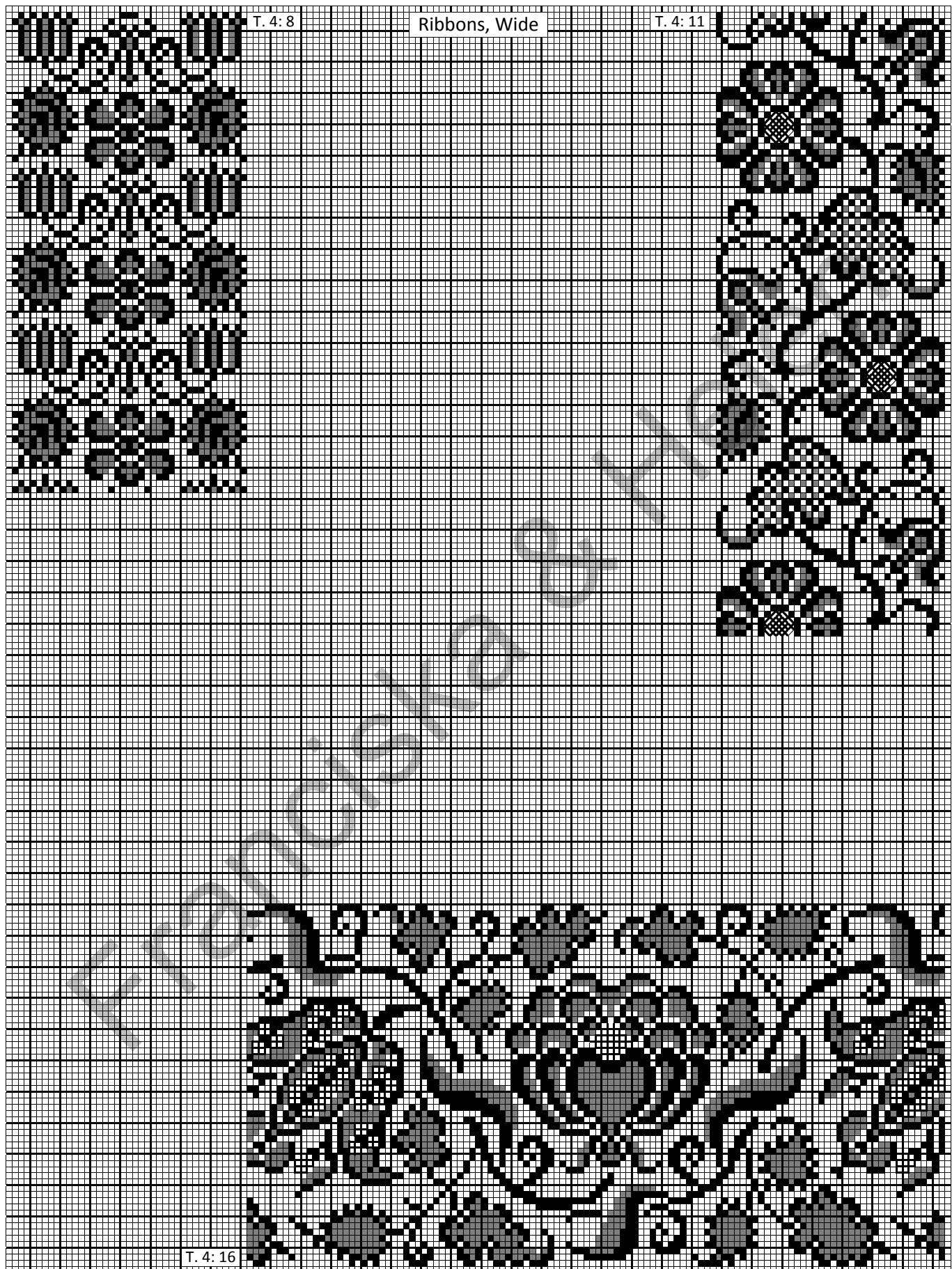
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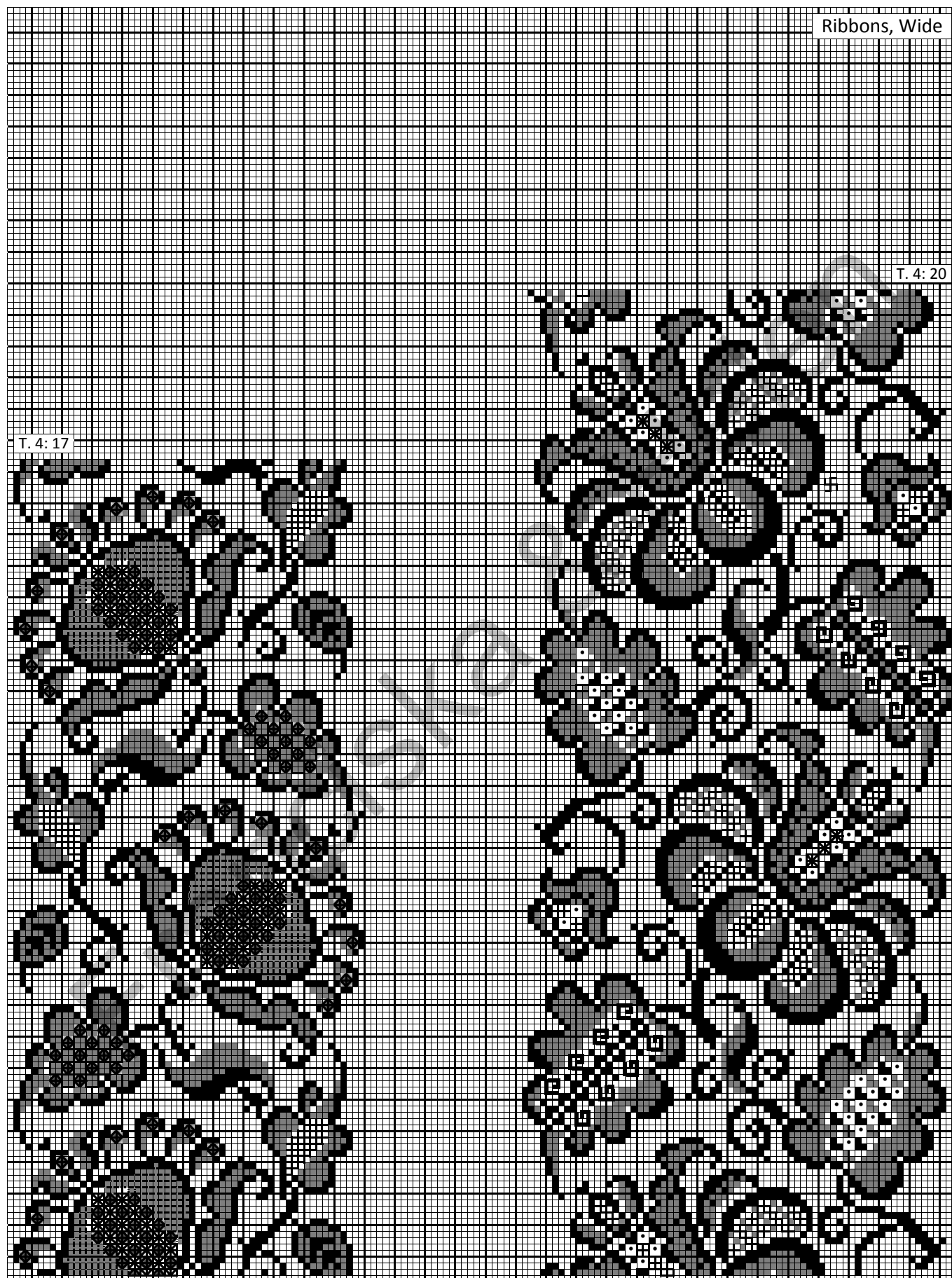
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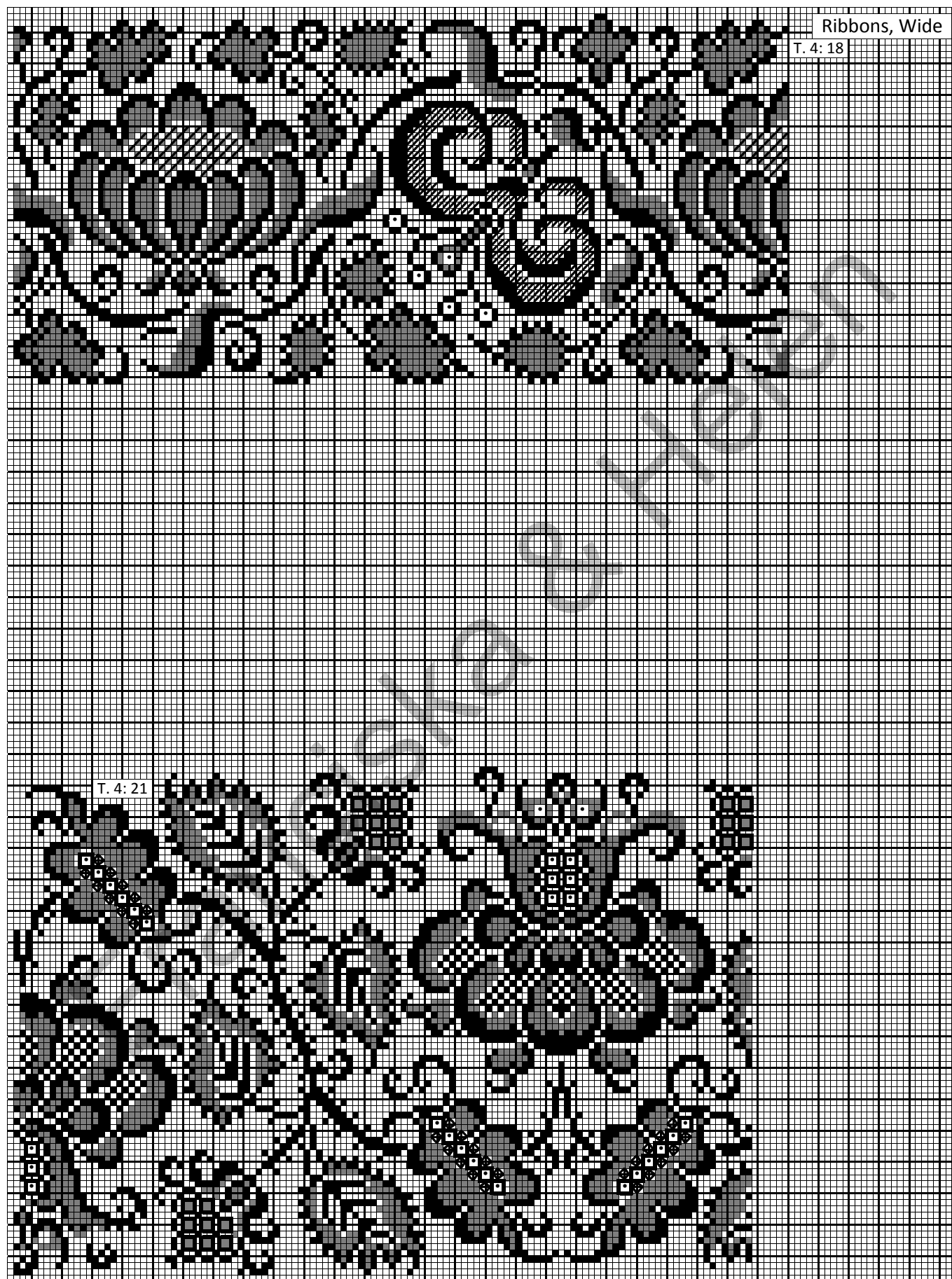
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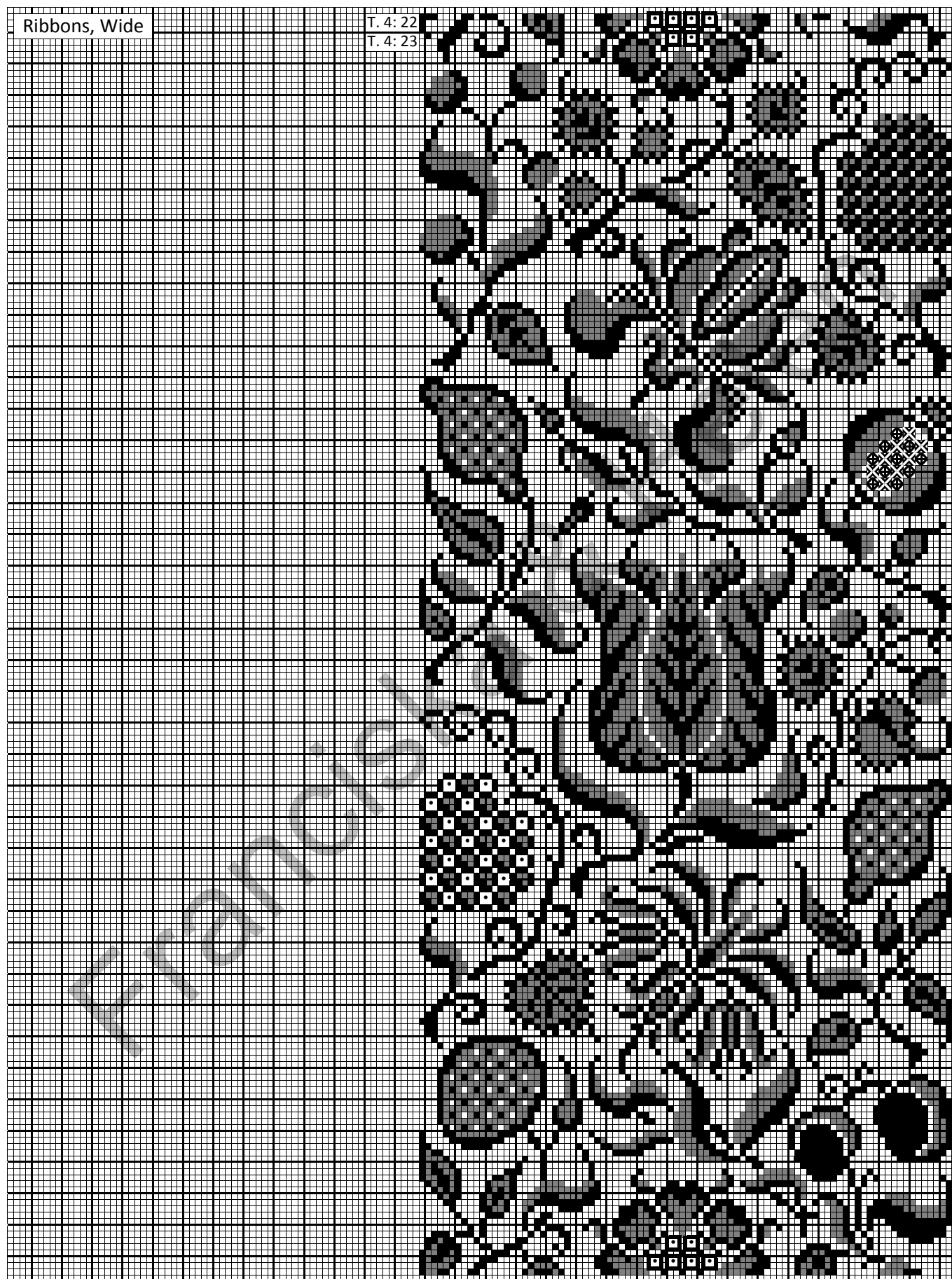
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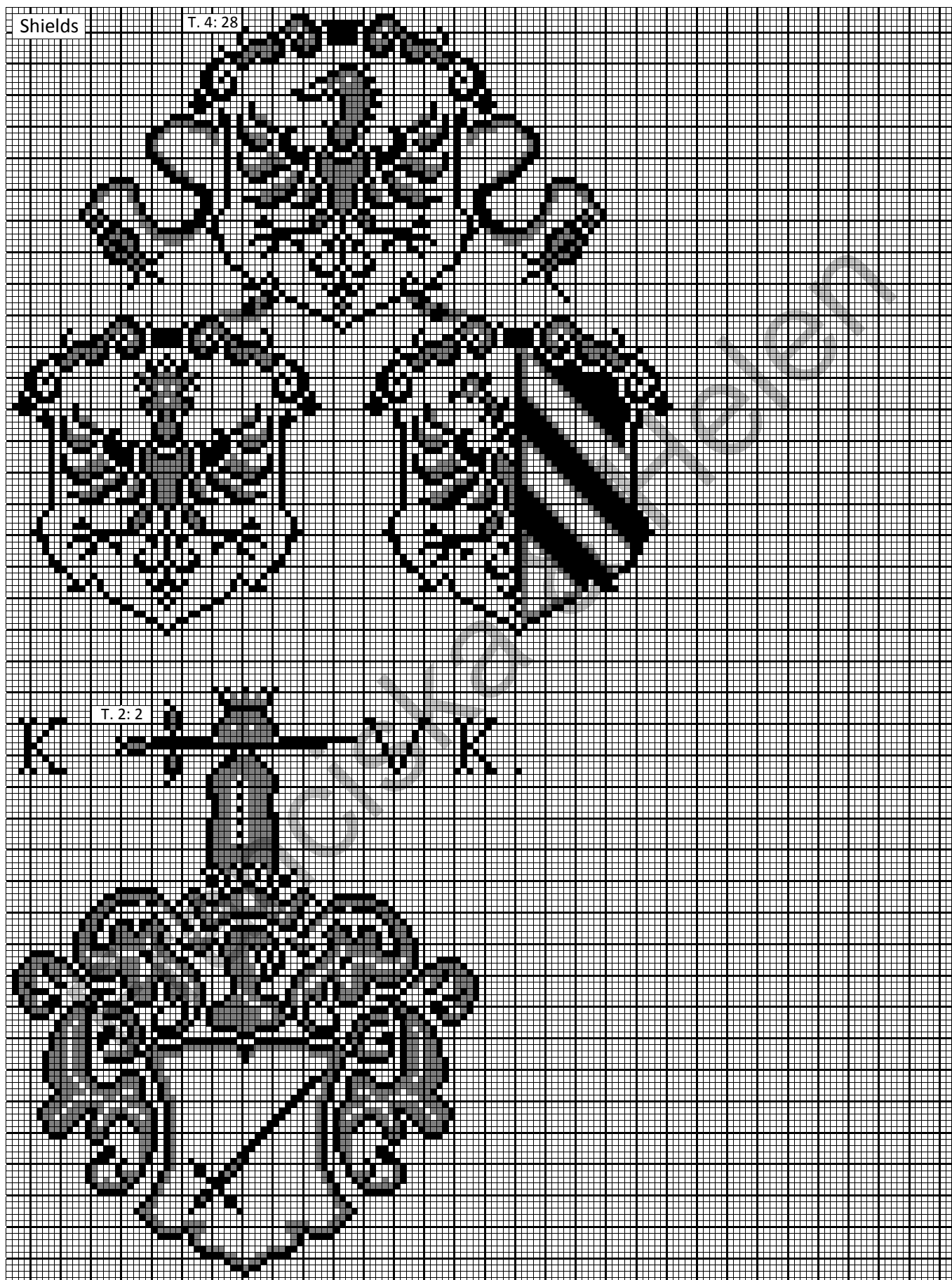
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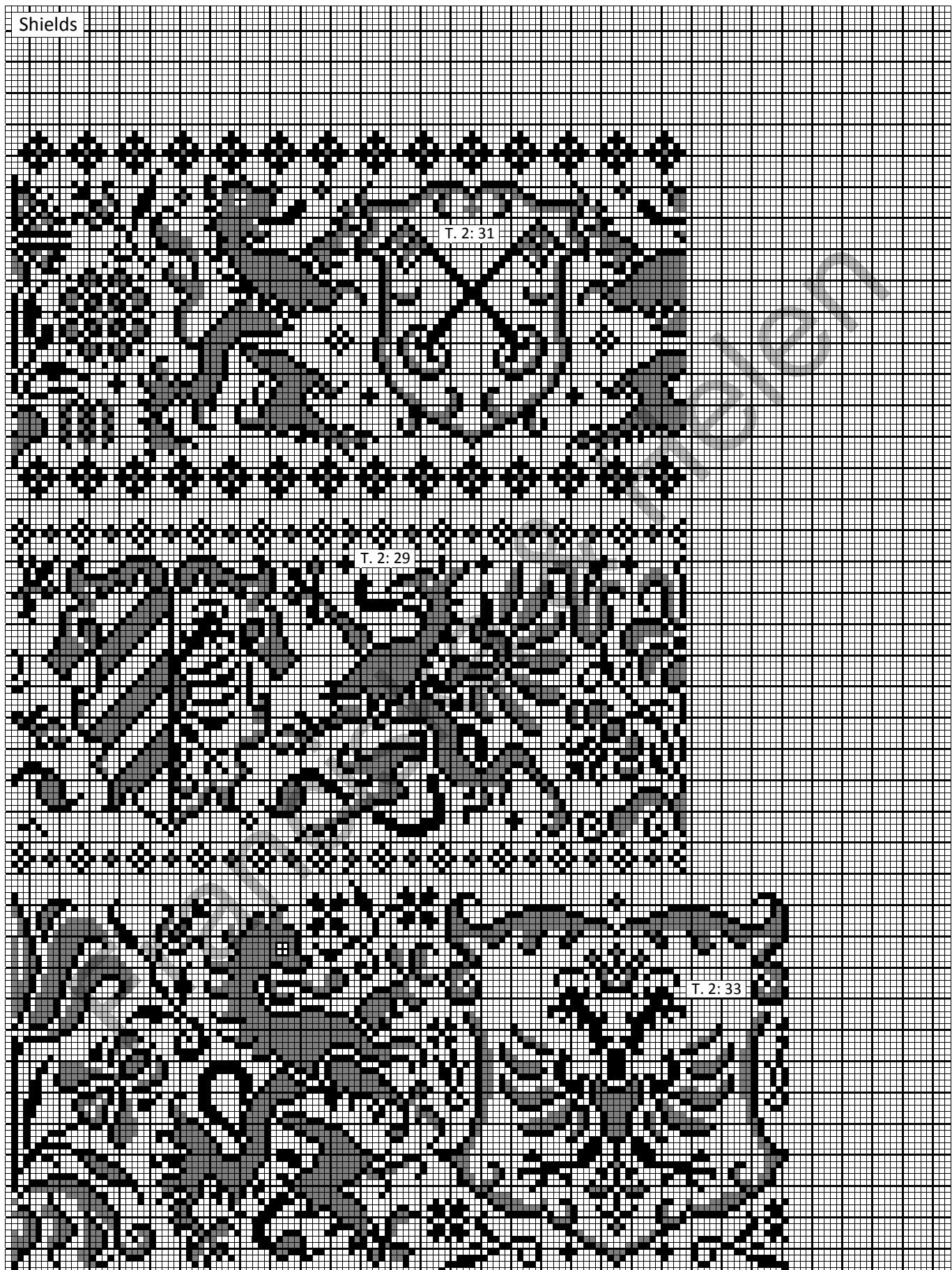
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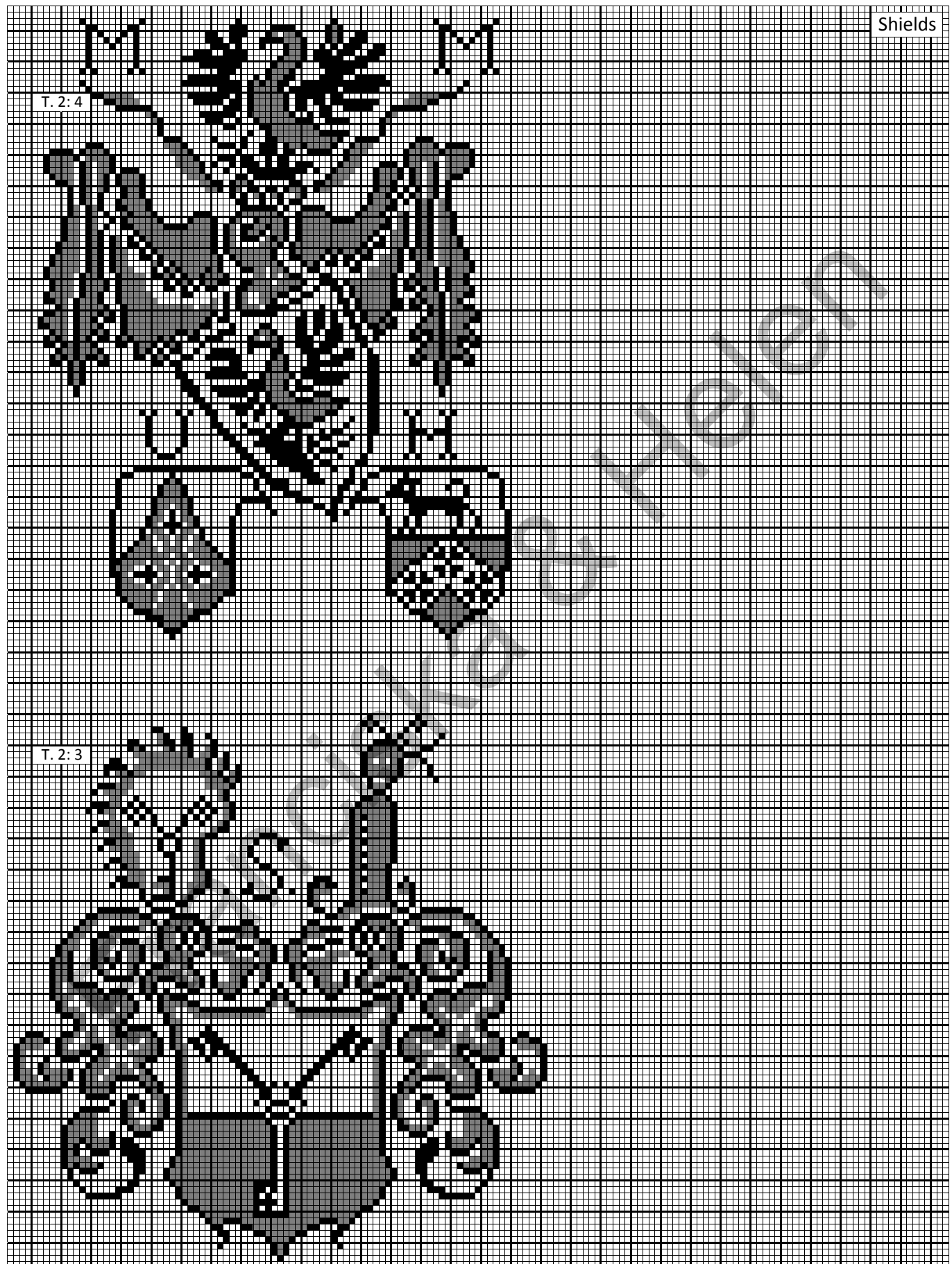
T. 3: Model-Buchs... Dritter Theil

T. 4: Des Nürnbergischen Model-oder Nähe-Buchs... Vierdter Thiel

Shields

T. 2: 4

T. 2: 3



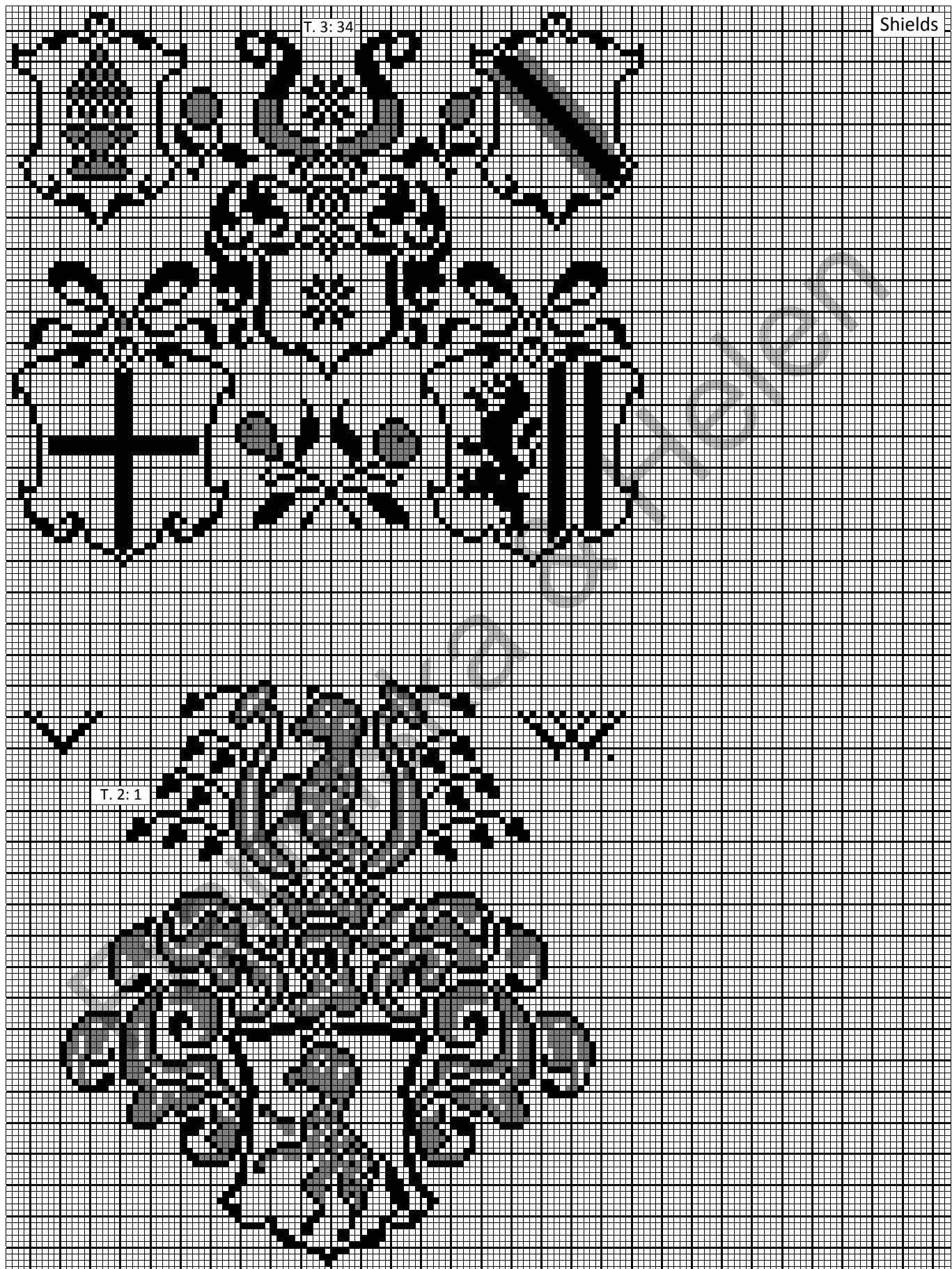
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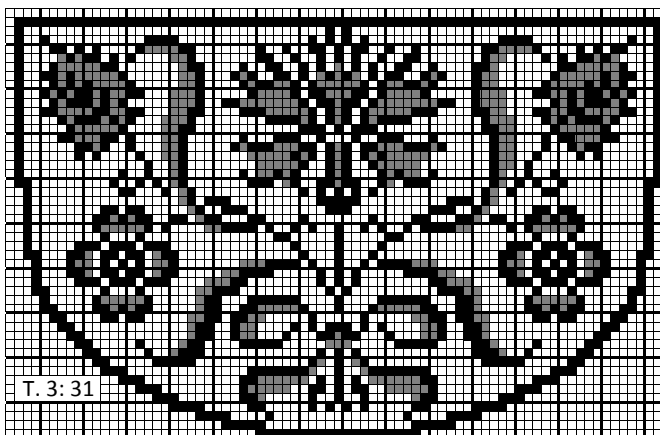
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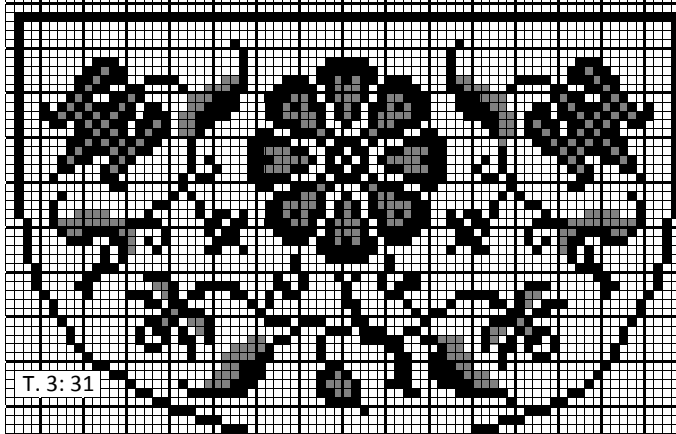
T. 3: Model-Buchs... Dritter Theil

T. 4: Des Nürnbergischen Model-oder Nähe-Buchs... Vierdter Thiel

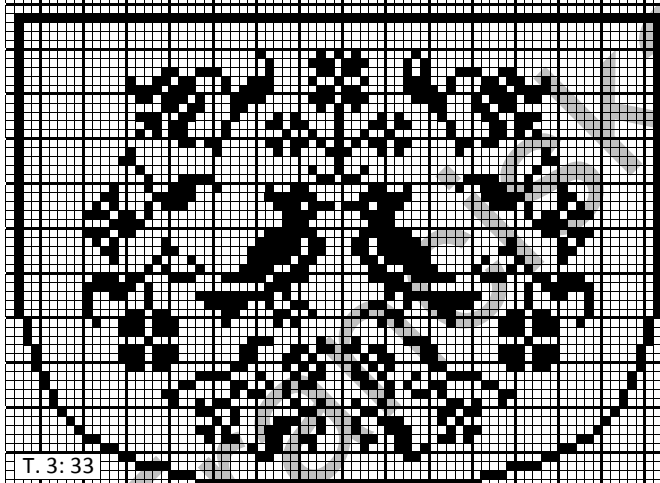
Slippers



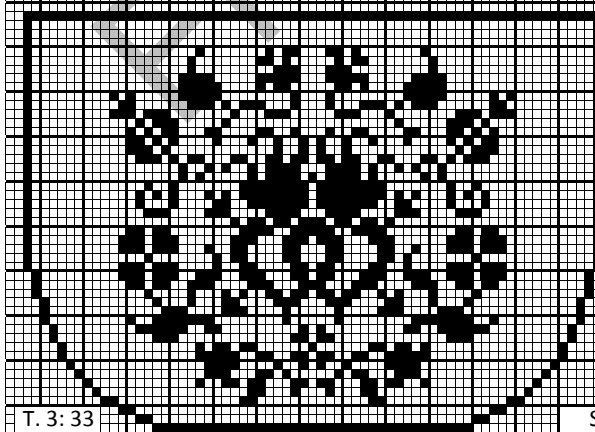
T. 3: 31



T. 3: 31



T. 3: 33



T. 3: 33

See also other sections for more designs to use for slippers

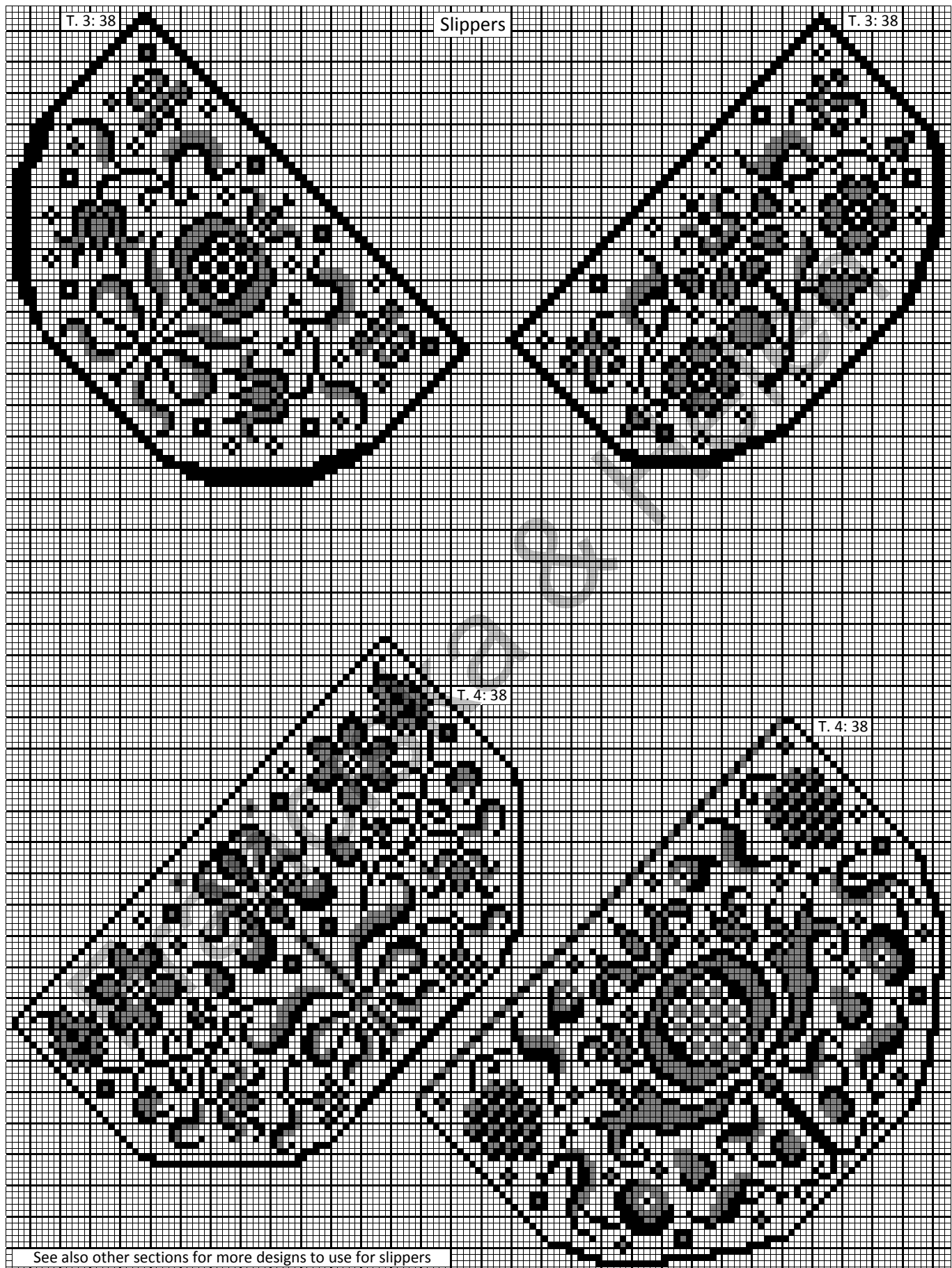
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T. = Teil (Part or Section).































T. 1: Dass Neüe Modelbuch. . . Ander theil







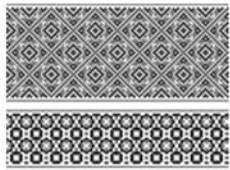

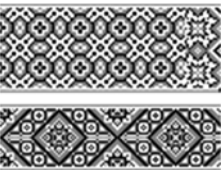
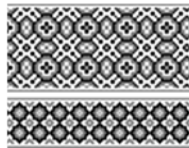










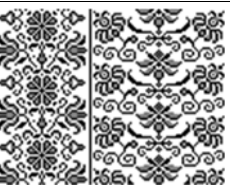






T. 2: Das Neüe Modelbuch... Erster Theil

T. 3: Model-Buchs... Dritter Theil

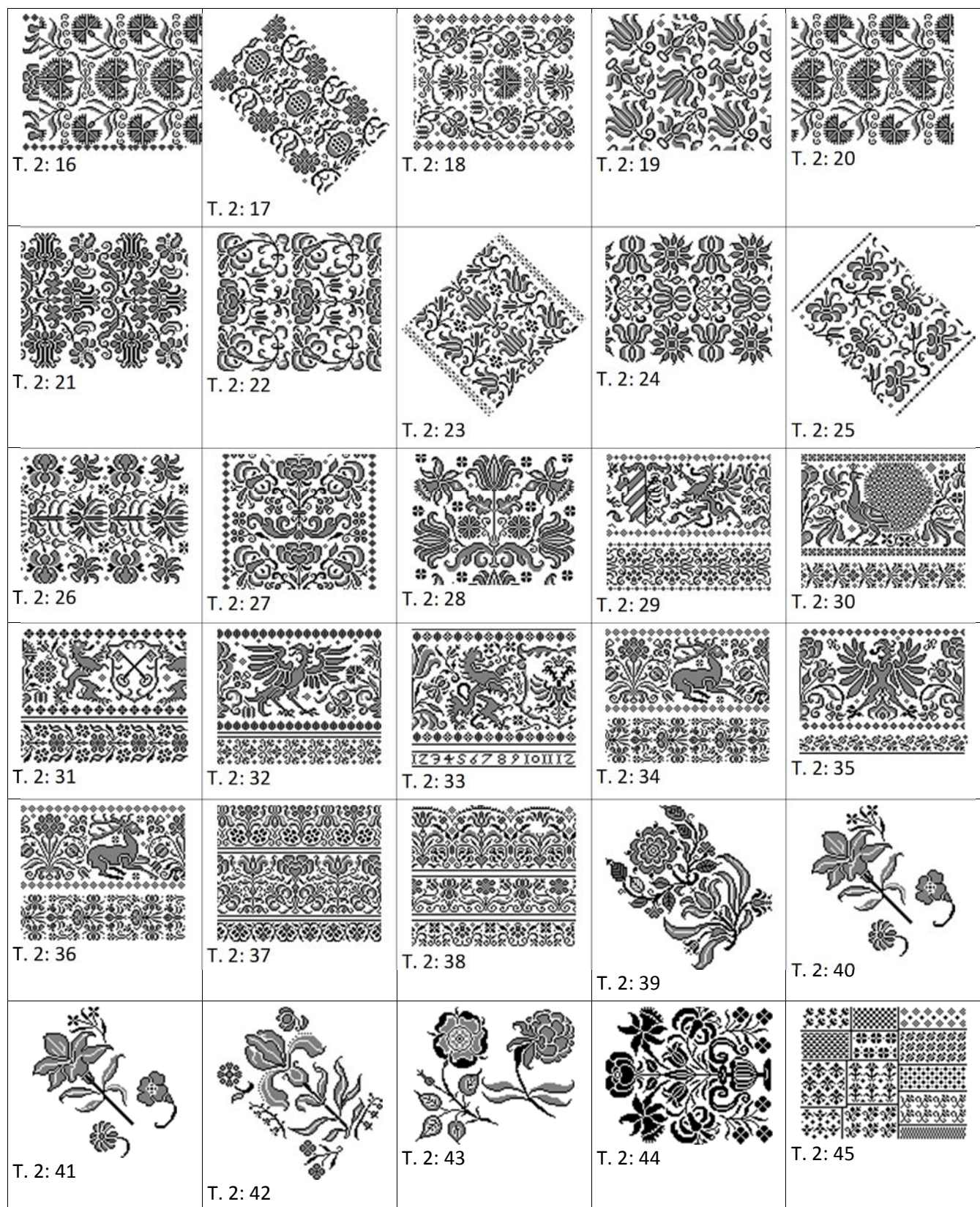
T. 4: Des Nürnbergischen Model-oder Nähe-Buchs... Vierdter Thiel



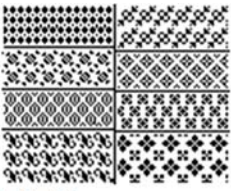
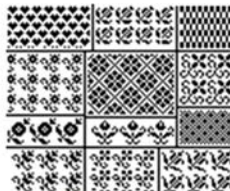



























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 T. 1: 6	 T. 1: 7	 T. 1: 8	 T. 1: 9	 T. 1: 10
 T. 1: 11	 T. 1: 12	 T. 1: 13	 T. 1: 14	 T. 1: 15
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 T. 1: 41	 T. 1: 42			
 T. 2: 1	 T. 2: 2	 T. 2: 3	 T. 2: 4	 T. 2: 5
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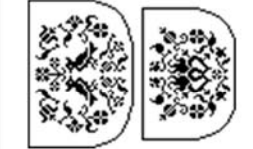


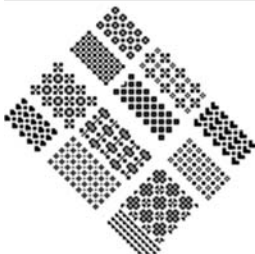



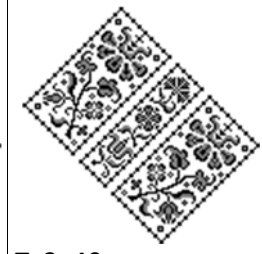

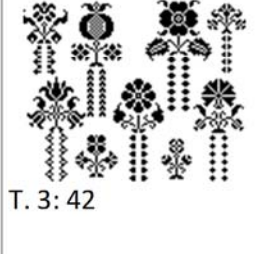
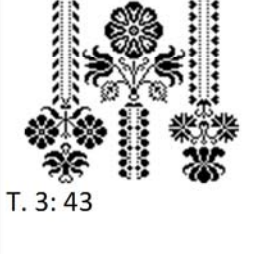

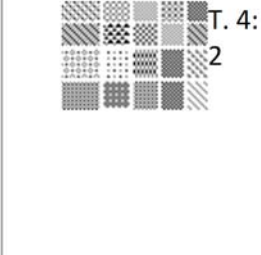
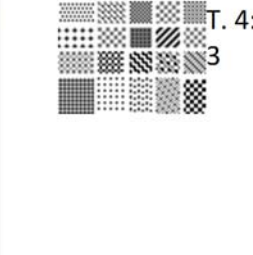
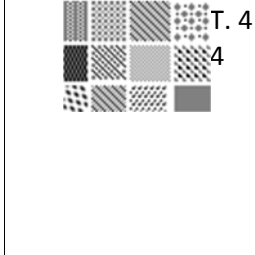
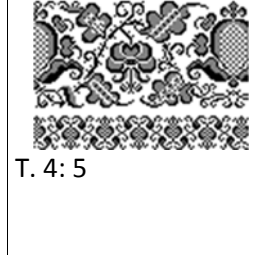






























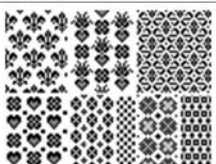


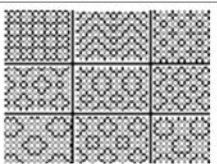
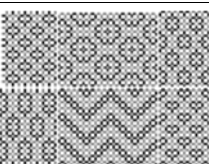
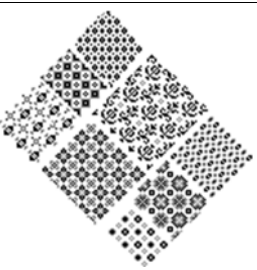





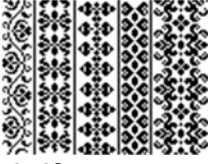


 T. 2: 46	 T. 2: 47	 T. 2: 48	 T. 2: 49	 T. 2: 50
Jnavailable T. 3: 1  See Page 123 following	 T. 3: 2	 T. 3: 3	 T. 3: 4	 T. 3: 5
 T. 3: 6	 T. 3: 7	 T. 3: 8	 T. 3: 9	 T. 3: 10
 T. 3: 11	 T. 3: 12	 T. 3: 13	 T. 3: 14	 T. 3: 15
 T. 3: 16	 T. 3: 17	 T. 3: 18	 T. 3: 19	 T. 3: 20
 T. 3: 21	 T. 3: 22	 T. 3: 23	 T. 3: 24	 T. 3: 25



 T. 3: 26	 T. 3: 27	 T. 3: 28	 T. 3: 29	 T. 3: 30
 T. 3: 31	 T. 3: 32	 T. 3: 33	 T. 3: 34	 T. 3: 35
 T. 3: 36	 T. 3: 37	 T. 3: 38	 T. 3: 39	 T. 3: 40
 T. 3: 41	 T. 3: 42	 T. 3: 43		
 T. 4: 1	 T. 4: 2	 T. 4: 3	 T. 4: 4	 T. 4: 5
 T. 4: 6	 T. 4: 7	 T. 4: 8	 T. 4: 9	 T. 4: 10



 T. 4: 11	 T. 4: 12	 T. 4: 13	 T. 4: 14	 T. 4: 15
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 T. 4: 21	 T. 4: 22	 T. 4: 23	 T. 4: 24	 T. 4: 25
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 T. 4: 31	 T. 4: 32	 T. 4: 33	 T. 4: 34	 T. 4: 35
 T. 4: 36	 T. 4: 37	 T. 4: 38	 T. 4: 39	 T. 4: 40
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# Rosina Helen Furst: Into a New Era

RHF, Nuremburg, 1642–1709

Addendum page 1

## Rosina Helena Furst: Into a New Era Addendum

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T. 3: 1

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T. 3: 1

T. 3: 1

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T. 3: 1

T. 3: 1

T. 1: Dass Neüe Modelbuch... Ander theil;  
T. 2: Das Neüe Modelbuch... Erster Theil;

T. 3: Model-Buchs... Dritter Theil;  
T. 4: Neues Model-Buch... Viender Thiel